

riar to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 5, 1965

Mr. William Eisendrach, Jr.  
City Art Museum  
Forest Park  
St. Louis, Missouri

Dear Mr. Eisendrach:

Would I be a heel if I asked for the return of one item. I am referring to the small Lorach sculpture entitled HEAD. In our Xmas exhibition, we sold all the small figure sculptures and there is a young man who is eager to give a head to his girl as a Xmas present. Because of its size, I am sure it will not be missed in St. Louis.

If you agree, will you be good enough to send it to us by Air Express at your earliest convenience. I shall be most grateful to you and so will the girlfriend.

Your catalogue is very impressive and I hope you have great success with the exhibition. It was awfully nice to see you.

Sincerely yours,

smi/ek

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November 30, 1955

Mrs. Harold Thurman  
The Junior Art Gallery, Inc.  
301 Library Place  
Louisville 3, Ky.

Dear Mrs. Thurman:

Mr. Marin referred your letter to me.

The only painting by Shahn dealing with ball-playing is entitled Hand-Ball and is owned by the Museum of Modern Art. I would suggest, that you write directly to Mr. Alfred Barr for it. There is no other painting of this type.

In regard to Carroll Cloar, I would suggest again that you write to the Alan Gallery at 32 East 65th Street, now representing the artist.

Sincerely yours,

MR/ek

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

# BIRMINGHAM MUSEUM OF ART

711 NINETEENTH STREET, NORTH  
BIRMINGHAM 3, ALABAMA

CITY COMMISSION OF BIRMINGHAM  
J. W. MORGAN, PRESIDENT  
R. E. LINDBERGH  
WADE BRADLEY  
  
DIRECTOR  
RICHARD F. HOWARD

November 15, 1955

THE MUSEUM BOARD  
WILLIAM M. SPENCER, CHAIRMAN  
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JACK R. SMITH  
LINDSEY C. SMITH  
J. J. P. STEINER  
MERVYN H. STERNE  
MRS. J. ERNEST THOMAS

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

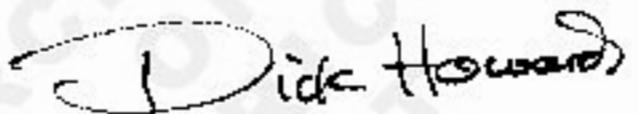
Dear Mrs. Halpert:

This is to confirm our recent conversation which we had while I was in New York concerning the Exhibition "Return to Reality, A Trend in American Painting" to be held at the Birmingham Museum of Art from April 29, 1956 to May 26, 1956. The pictures will need to be here by the first of the week preceding the opening so I will request W. S. Budworth and Son to pick them up during the week of the fifteenth of April. The picture which you so generously consented to lend is EVERY MAN by Ben Shahn.

I appreciate very much your cooperation and hope that there will be the opportunity to purchase a few things from the Exhibiton.

With very best wishes.

Sincerely yours,



RICHARD F. HOWARD  
Director

RFH:HRA

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

December 6, 1955

Mr. John Bauer, Director  
American Gallery  
900 Wilshire Boulevard  
Los Angeles 17, California

Dear Mr. Bauer:

I am very pleased that O'Keeffe consented to the exhibition.  
Early in January, I shall assemble photographs of the final  
selection. I shall also ascertain from O'Keeffe which  
flower painting she wants to use as substitutions.

I, too, am sorry that Dr. Morley cannot arrange to write the  
foreword as it would be a good idea to have a western point of  
view. However, your namesake will do a splendid job, I am sure.

In January also, I shall send you biographical data and a copy  
of our publicity release relating to her recent exhibition in  
this gallery.

At the moment, I am planning a two week vacation but shall be  
back by the first of the year to attend to all these matters.

Sincerely yours,

EHB/ek

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PAUL KANTOR GALLERY

9013 BEVERLY BOULEVARD  
LOS ANGELES 48, CALIFORNIA  
CRESTVIEW 6-2673

17 November, 1955

Mr. John Marin  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear John:

I'll be in New York on Wednesday, November 23, for a couple of days on some art business and will drop in to see you and Edith at that time. One of the purposes of my visit will be to see if I can get a really top, top Marin oil, which I believe I have a sale for. So remember, I'm counting on you to have some to look at - more colorful ones if possible. Are any paintings available of the 1911 period when he was doing those excellent ones of downtown New York and the Woolworth Building? One of those would be fine for this collection.

If you happen to know where there is either one or two important Feininger oils, executed prior to 1925, I would be very interested.

Say hello to Edith and I'll see you both next week.



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Mrs. Halpert -- page 2.

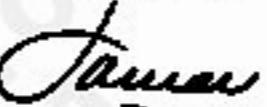
12/2/55

Since this particular idea is one of my own, I am not in a position to put a great deal of money into a large collection of slides; but what I do secure I want to be choice.

Drop me a note, if you will, making what suggestions you can; and if by chance any 2X2 Kodachrome slides are available, let me know where I can purchase them.

Best wishes --and many thanks.

Sincerely,



Lamar Dodd,  
Head of Department

LD/bc

Airmail

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December 1, 1955

Mr. Howard Scott  
50 Rockefeller Plaza  
New York, N.Y.

Dear Mr. Scott:

Some time ago, you expressed an interest in American Folk Art.

For our 30th Annual Items Exhibition, we have selected a group including both paintings and sculptures and showing a variety of subject matter as well as media.

As usual, all the examples shown are marked at extremely low figures, to carry out our annual custom.

I hope you will arrange to come in.

Sincerely yours,

ECH/ek

# ARTISTS EQUITY ASSOCIATION

# AEA

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ARTISTS EQUITY FUND, INC.—HUDSON D. WALKER, Executive Director

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November 29, 1955

*Mr. Kroll*  
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Thank you so very much for your generous cooperation in  
loaning us the painting by Kuniyoshi and the drawing by Shahn,  
to decorate the Board Room in our new quarters. May we keep  
these until after Christmas? We shall of course return them  
to you whenever you wish.

In the meantime, if you are in the neighborhood and have  
a minute, I wish you would come up and inspect our office.

Believe me we are all most grateful for your help.

Very sincerely yours,

*Emlen Etting*  
Emlen Etting  
President

EE:pb

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December 5, 1955

Mr. Bernard K. Symonds  
200 Blackstone Blvd.  
Providence 6, Rhode Island

Dear Mr. Symonds:

This is to acknowledge receipt of painting and am now enclosing check for \$1850, together with a receipt for your signature.

Sincerely yours,

ZGB/ek  
Enc.

REPORT FROM RAILWAY EXPRESS AGENCY ON DAMAGE TO  
WILLIAM M. HARNETT'S "After the Hunt"

Youngstown, Ohio, November 15, 1955, 2 p.m.

Consignee - Butler Institute of American Art.  
Shipped - Cincinnati Art Museum, Cinn 6, Ohio  
Date delivered - November 14, 1955.  
Consignee requested inspection - November 14, 1955.  
2 crates.

Prior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Description of goods and nature or extent of loss or damage.

2 crates of paintings. 1 large picture (After the Hunt) has 2 holes  
punched in on 1 side, canvas buckled in 1 corner with paint chipped off  
and plaster molding chipped in many places. The other painting  
(The Stryker Sisters) has paint chipped off of canvas.

State how packed or protected.

1 wood box ordinary. Excelsior pads on side edges and corner pads. 1  
Box with wood frame and 3 ply plywood sides. Same packing inside as other  
box.

The damage is of such nature, that it must have been done before packing.

Can damaged articles be repaired? - Possibly

Have damaged articles any salvage value ? Yes.

Quentin Peters  
Inspector.



# San Francisco Chronicle

KRON-TV  
KRON-FM

November 18, 1955

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Dear Mrs. Halpert -

Many thanks. I thought that, in connection with your show of the Dove collages, you would have some photographs available, and if so, I'd like to get hold of them and have slides made from them for my courses. I hope I have not put you to too much trouble in having photographs specially made.

Some day I hope I can get some slides of your Dove paintings as well, but this will have to wait until some future occasion when I can, with your permission, look over what you have and make a selection. I'd like these to be in color, if possible. In the meantime I must continue to rely on the few Dove slides I already have.

Best regards,

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

[Dec. 1955]

Sorry not to see you -  
I was in town and  
enjoyed coming to your  
Gallery

Dominique de Menil

Mrs. J. de Menil

from Houston

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 26, 1955

Mr. Bernard E. Symonds  
200 Blackstone Blvd.  
Providence 6, Rhode Island

Dear Mr. Symonds:

Thank you for your very prompt reply.

The arrangement suggested by you is entirely satisfactory. As  
soon as the painting arrives, I shall send you a check for \$1350  
representing your payments of \$1500 less 10%.

I hope that this solves one of your problems.

Sincerely yours,

ECA/ak

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Nov 14. 1955

Mrs. Rafael Navas  
316 East Sixty-sixth Street  
New York 21, N.Y.

Dear Edith:  
Please sign enclosed voucher and mail to me, so that my accounts will be in order. This is a copy of the one with the changed date of delivery, you will remember in order to accomodate member in order to accomodate an English exhibition following the Whitney. This voucher is the only one missing from my files, and it is important that it be on hand.

Thank you  
Elizabeth

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November 17, 1955

Mr. Edward W. Ackley  
192 Commonwealth Avenue  
Boston, Massachusetts

Dear Eddie:

I saw Barbara Rockefeller last night, and during the course of our conversation, she naturally mentioned you and was enthused about the way you had installed the Zorach sculpture on a marble pedestal.

This reminds me that I have been holding our accountant at bay, insisting that your non-payment of the bill was merely forgetfulness. However, you must admit, that it is a mighty long time and for a small organization like this it is pretty difficult to take. We had to advance payment to Zorach.

Upon receipt of this letter, won't you be good enough and send me a check, like a good scout. It is just a year today.

Sincerely yours,

MOM/ak

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
will be published 60 years after the date of sale.

November 23, 1955

Mr. Roy Neuburger  
22 East 87 Street  
New York, N.Y.

Dear Roy:

Some time ago we had a conversation about the Stuart Davis  
painting Shapes in Landscape Space. I told you at the time  
how eager I was to have the picture here as opposed to giving  
it to an institution. I also pointed out that no matter  
how prejudiced you are to the artist, your attitude toward  
American art would not allow you to do anything unbeneficial  
to a living American painter.

This is a preamble which may irritate you but, I am sure,  
that when you think the matter over you will not want to  
place yourself in any position which will in any way change  
your status as a collector who made such a contribution to  
American art. Am I right?

Why don't you send the painting here and let me see what I  
can do in getting you the higher price that you seem to  
want. Perhaps, one of your friends will in the near future  
desire a painting in this gallery in that price level. In  
which event, an exchange arrangement can be made so that  
you will not be involved in a tax payment. As you know, I  
have always arranged to pay a royalty to each artist on  
every resale and intend to continue so doing. The artist,  
even if one is not a friend of his, is entitled to this,  
as I know you will agree.

Sincerely yours,

EGR/ek

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December 5, 1965

Mrs. Arthur Hooper  
The Baltimore Museum of Art  
Wyman Park  
Baltimore 18, Maryland

Dear Mrs. Hooper:

I am sorry to have delayed my reply.

Of course, you may retain the two Shahn theorems through  
your rental season.

Sincerely yours,

EOM/ek

Yester  
Candy

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November 17, 1955

Mr. Max Zurier  
The Zurier Company of Los Angeles  
4840 W. Jefferson Blvd.  
Los Angeles 16, California

Dear Max:

Mazeltov!! I wish you great happiness. Naturally, I am pleased that your bride does not follow the routine in the art world of taking the husband and throwing out his art collection. Some gals can't take the competition.

As I mentioned to Paul, the run on Doves has increased since the opening of the collage exhibition. Thus, we would like to have you return whatever pictures you are not planning to keep. If you want to tempt yourself further with Long Island, you may keep it for another week or so. Meanwhile, would you be good enough to return Good Breeze immediately and when, if you decide, Long Island as well. Incidentally, I don't agree with you about the mood of the two paintings. To me they are very different and represent two different directions.

I hope that you will be coming East in the near future and will let me know in advance.

Sincerely yours,

BCH/ek

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November 30, 1955

Mrs. James H. Beal  
Schenley Apartments  
Pittsburgh 13, Pennsylvania

Dear Mrs. Beal:

Thank you for your letter and the check.

I am so glad that you are planning to pick up the picture or have it called for so that it can be transported without any danger of hurting the picture.

You will be interested to know that the Dove Exhibit was a great success and that Huntington Harbor was among those admired the most.

I shall await further instructions, but will have the picture carefully packed in the event that you make a quick decision to drop in.

My best regards,

Sincerely yours,

MB/ek

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established after a reasonable search whether an artist or  
archaeologist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Leo S. Guthman

November 14, 1955

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Sorry I have been so long in letting you know about the Marin  
picture. Please send it forward, charging me personally. I  
think this procedure will be a little better at this time. However,  
ship it to Bradley & Vrooman Company, 2629 South Dearborn  
Street, Chicago 16. 750.-

I enjoyed the drink and, of course, mostly the little time I spent  
with you. Believe me, I am going to take you up on that dinner;  
in fact, I have a definite trip planned for January and I will let you  
know in enough time to make any arrangements you would like.  
However, in the meantime, I may get to town; and if I do, I will  
stop in even though it is only for a few minutes.

Warmest of personal regards.

Fondly,



2629 South Dearborn Street  
Chicago 16, Illinois

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November 18, 1955

Mr. Robert B. Hale  
Metropolitan Museum of Art  
82nd Street and Fifth Avenue  
New York, N.Y.

Dear Mr. Hale:

We are in the process of organizing an exhibition of sculpture  
by William Zorach with a background of his early oil paintings.  
This exhibition is scheduled for a period starting December 27th  
and ending January 28th.

We are very eager to include Granite Cat which is in your  
collection, and I am writing now to ascertain whether this will  
be available for us.

A number of the other museums are making loans. I hope to hear  
from you in the affirmative.

Thank you for your courtesy.

Sincerely yours,

W.H./ek

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X  
34

November 29, 1955

Mr. L. Glashow  
1622 Amsterdam Avenue  
New York 31, N.Y.

Re: 32 East 51st Street

Dear Mr. Glashow:

We herewith accept your estimate of November 2nd to install new brass hot, cold and circulating risers at the rear (south) of the above premises. New risers to be concealed in the walls or partitions and to be connected to the present branches with new control valves. A one half inch brass line is also to be run from this riser along the base on the 5th floor to the kitchen.

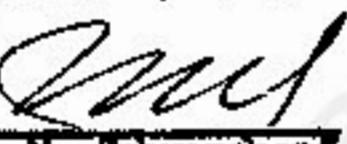
You are to do the necessary cutting, which is to be kept to a minimum, patching will be done by others.

Work is to be started on Monday, December 5th and rushed to completion. The above for your price of \$645.00.

Very truly yours,

I.M. SCHWARZKOPF, INC. Agent

By:

  
Irving M. Schwarzkopf

DMS/pvk

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: Plaza 2-3787

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November 17, 1955

Mr. Richard Barriscale  
20 East 39th Street  
New York, N.Y.

345 East 48<sup>th</sup> Street

Dear Mr. Barriscale:

Our accountant has given us instructions to turn over to our attorney your account which shows a debit of \$190, due since April 1953.

We shall be obliged to do so, unless we receive payment within the next ten days.

Sincerely yours,

*Edith Halpert*

EGL/ek

Dear Mr. Halpert:  
Please excuse delay in answering  
your letter as I have moved to  
your address and check for \$100 -  
Enclosed find check for \$100 -  
balance of \$90 will try to pay  
by next month at latest.  
Sincerely,  
*Richard Barriscale*

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December 5, 1966

Mr. Felix Landau  
Landau Gallery  
702 N. La Cienega  
Los Angeles 46, California

Dear Mr. Landau:

Since I have not heard to the contrary, I assume that the exhibition finally reached you.

Needless to say, I am sorry that we are always so slow in sending material to you. However, we are so frightfully busy here all the time, that I just cannot do any extra curricular work, no matter how hard I try.

I hope that you like the selection we made and that the exhibition of the combination will be well received.

When you are ready to return the exhibits, will you be good enough to include whatever prints and drawings you still have in your possession from the consignments of March and June.

And so, good luck and best wishes for the holidays.

Sincerely yours,

E.W./ek



# Schlosser Paper Corporation

350 HUDSON STREET · NEW YORK 14, N.Y. · WATKINS 4-6900

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December 2nd, 1955

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

In accordance with our telephone conversation of a couple of days ago, I am attaching a list of works of art on which I would appreciate appraisals.

The first few were purchased from you; the remainder, as we discussed over the phone, are items on which I would like to have appraisals, but it may or may not be possible for you to give them to me.

All of the above is of course occasioned by my moving into a new apartment covered under, I hope, a better insurance rate.

With best wishes.

Sincerely,

Leonard B. Schlosser

LBS:MM  
Encl.

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of my legal separation I have no money beyond  
that required to meet these obligations, ~~or~~ and  
pay for my rent and food.

Very truly Yours,

Bernard K. Symonds

c/o Providence Pile Fabric Corp.

P.O. Box 178

Pawtucket, R.I.

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December 1, 1955

Miss Betty C. Carpenter  
52 Eliot Street  
Jamaica Plain 30, Massachusetts

Dear Mrs. Setter:

Some time ago, you expressed an interest in American Folk Art.

For our 30th Annual Show Exhibition, we have selected a group including both paintings and sculptures and showing a variety of subject matter as well as media.

As usual, all the examples shown are marked at extremely low figures, to carry out our annual custom.

I hope you will arrange to come in.

Sincerely yours,

ECH/ek

November 22, 1955

Chief Adjuster  
Macomber and Company, Inc.  
Fine Arts Underwriters  
90 John Street  
New York 38, New York

Dear Sir:

During the period of October 3 through November 6, 1955 we loaned to the Cincinnati ArtMuseum, Cincinnati 6, Ohio (E. H. Dwight, Curator of American Art) William M. Harnett's "After the Hunt" from our permanent collection. This was returned to us on November 14, in damaged condition. See enclosed Railway Express Agency's report and a report of damage listed by Ed. G. Perkins our Curator of Paintings.

Inasmuch as the damage is background only we herewith make claim for valuation deduction of 10% of the insured value of \$12,000 plus complete cost of restoring and necessary relining, transportation to restorer, etc. The restoration will be done by Alain Boissanas, 19 Prospect Street, White Plains, New York.

We are holding the picture in our frameshop and also the case in which it was shipped as I assume you will want to send an adjuster here to look at it. As we should like to have the restoration, etc. completed as soon as possible we will appreciate your early attention in this matter.

Very truly yours,

Jos. G. Butler,  
Director

JGB:be  
Incis. 2  
cc: Edward H. Dwight

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 30, 1955

Mr. Bert L. Sackler  
1200 Penobscot Building  
Detroit 26, Michigan

Dear Mr. Sackler:

Your telegram was handed to me promptly at 10 O'Clock when the gallery was opened and a web appeared simultaneously. The Sackler was starred before I had a chance to turn my head. Maybe this is one of the reasons why the show is always a success. Everyone knows we do not play favorites, and the picture goes to the first comr. Next year, I will send you a notice so that you can plan your trip accordingly.

It was nice seeing you and your wife yesterday, and I hope that you will make a habit of dropping in when you are in New York.

Sincerely yours,

EOM/ek

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 17, 1955

Mr. Bernard K. Symonds  
200 Blackstone Blvd.  
Providence 6, Rhode Island

Dear Mr. Symonds:

Now that the balance due on your purchase is just reaching the  
third year, I am writing again in the hope that you can send the  
final check of \$700 immediately.

You must admit that we have been very patient and have sent you  
only two dunning letters during this entire period. Our attorney  
has been very annoyed with me, holding up any action on his part.  
In the 30 years of operation, we have never been obliged to do so.

On the other hand, if you are unhappy with the purchase of the  
painting, you may return it to us and we will make a refund of  
the purchase price less a fee of 10%. May I hear from you immediately.

Sincerely yours,

BON/ek

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November 30, 1955

Mr. Boris Mirski  
Boris Mirski Art Gallery  
166 Newbury Street  
Boston 16, Massachusetts

Dear Boris:

I have been hoping to see you before this. Also, I have been expecting with anticipation the Rodalmen sculpture, but to date it has not been received. Has anything gone wrong with the transaction? Won't you please let me know.

And, a Happy Chanukah.

Sincerely yours,

MB/ak

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 5, 1955

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines, Iowa

Dear Dwight:

Where have you been? Did you desert the art world for a dancing career? It is so long since we have heard from you.

An urgent request for CHILD AND CAT by Zorach has been received from Bloomington, Illinois. If you are not planning to retain this sculpture, would you be good enough to ship it to the Bloomington Art Association for the attention of Mrs. Simeon Crumbaugh. On the other hand, if your school organization has Crumbaugh. On the other hand, if your school organization has seen the light and has decided to purchase the bronze, won't you please let me know so that we may advise Mrs. Crumbaugh accordingly.

Are you coming to New York soon? Have fun, but don't forget us.

Sincerely yours,

EOM/ek

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

OODEN K. SHANNON  
FORT WORTH, TEXAS

November 28, 1955

Mrs. Edith Gregor Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 2, New York

Dear Mrs. Halpert:

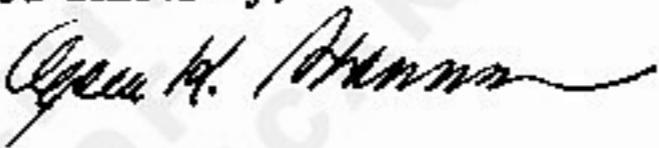
This will acknowledge receipt of the Marin water color, which Mrs. Shannon purchased from you while we were in New York, in good condition. We are most pleased with it.

Mrs. Shannon has asked me to send you the enclosed check, with the understanding that the balance due will be payable within one year from date, which terms, she indicated, you had advised would be satisfactory.

We both enjoyed our trips to your Gallery very much and appreciated particularly your courtesy in showing us so many of the Marin's to help us in making a choice.

With kindest regards, I am

Yours sincerely,



prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BERT L. SMOKLER  
1200 PENOBSCOT BUILDING  
DETROIT 26, MICHIGAN

NOVEMBER 15, 1955

MRS. EDITH GREGOR HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51 STREET  
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

YOUR RECOLLECTION WAS RIGHT. I DID GET DOWN TO NEW YORK SOME WEEKS AGO, BUT JUST COULDN'T FIND THE TIME TO VISIT THE DOWNTOWN GALLERY.

I WILL BE IN OVER THE THANKSGIVING WEEKEND, AND I WONDERED IF YOU WERE GOING TO BE OPEN THE FRIDAY AND SATURDAY OF THAT WEEKEND. IF NOT, I'LL TRY TO SEE YOU SOMEWHERE AROUND THE NOON HOUR ON MONDAY.

WOULD IT BE POSSIBLE FOR YOU TO SECURE SOME BACKGROUND ON THE HARNETT, SO THAT I MIGHT START BUILDING SOME REFERENCES REGARDING PAINTINGS PURCHASED. IF YOU HAVE ANYTHING NEW IN PAINTINGS THAT YOU THINK I MIGHT BE INTERESTED IN, I WILL BE GLAD TO HEAR FROM YOU. I AM STILL LOOKING FOR A STUART DAVIS.

YOURS VERY TRULY,



BERT L. SMOKLER

BLS:ER

not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 15, 1955

Mr. Robert L. Stuhr  
Drake University  
Des Moines 11, Iowa

Dear Mr. Stuhr:

Thank you for the photograph of the Davis mural.

When you send the color-plate to Davis, would you be good enough  
to send one to the gallery as we endeavor to maintain a complete  
record book for each artist.

Sincerely yours,

EML/ek

**BROOKS MEMORIAL ART GALLERY**OVERTON PARK  
MEMPHIS, TENN.

December 3, 1955

Mrs. Edith Halpert, Director  
The Downtown Gallery  
New York 22, N. Y.

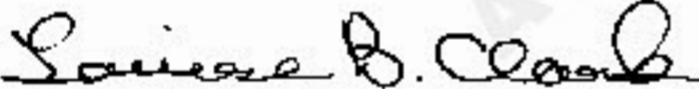
Dear Mrs. Halpert:

I regret that I have been unable to answer your letter of the 26th of November any sooner, but I could not reach our patron who was interested in the Shahn print until today.

I am sorry that she is not interested in it now that it has advanced so in price.

Thank you for your prompt response to my request.

Sincerely yours,



Mrs. Louise B. Clark  
Director

LBC:am

listing information regarding sales transactions,  
are responsible for obtaining written permission  
of artist and purchaser involved. If it cannot be  
ascertained after a reasonable search whether an artist or  
living, it can be assumed that the information  
listed 60 years after the date of sale.

TELEPHONE 42-3841  
TELETYPE OC 370

611 GLOBE LIFE BUILDING  
OKLAHOMA CITY 2,  
OKLAHOMA

November 22, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I have your brief note about your coming show. Will you please let me have a list of what is there with prices as soon as it is published? If you don't have a list I wonder what you have in inexpensive Sheeters, Marins, Doves, and Feininger. I don't suppose you have any Edwards Hoppers.

Sincerely,

Archibald C. Edwards

ACE:yr

**BROOKS MEMORIAL ART GALLERY**OVERTON PARK  
MEMPHIS, TENN.

November 18, 1955

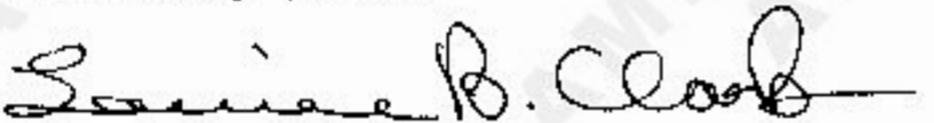
The Downtown Gallery  
New York, N. Y.

Dear Sirs:

If the price of SILENT MUSIC by Ben Shahn is still \$25.00 and an impression is available, please sent it to us matted at your earliest convenience.

We have a patron, who is most anxious to acquire this as soon as possible.

Sincerely yours,



Mrs. Louise B. Clark  
LBC/1

listing information regarding sales transactions,  
are responsible for obtaining written permission  
artist and purchaser involved. If it cannot be  
after a reasonable search whether an artist or  
is living, it can be assumed that the information  
listed 60 years after the date of sale.

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TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20

1 December 1955

Dear Mrs. Halpert,

I'm sorry to say that twice running Dove's collages lost out in make-up at the last minute, this last week on the editor's decision that the KIT chapel & spire were more "newsy". However I was delighted to see Steiglitz there among the MMA's new acquisitions, and have no doubt we shall be able to contrive another excuse for coming back to them again.

Thank you very much for your help. And I can assure you I was as disappointed as you that the story was pushed out.

I am enclosing a flimsy of the article on the chance it might interest you.

Sincerely-

*Cranston Jones*  
Cranston Jones

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# WESTERN UNION

195 NOV 21 PM 5  
W. R. MARSHALL, PRESIDENT

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	Int'L Letter Telegram
VLT	Int'L Victory Let.

The time is shown in the date line on telegrams and day letters in STANDARD TIME at point of origin. Time of receipt in STANDARD TIME at point of destination.

NA 301 PB-WUX TEL WEST LOS ANGELES CALIF 21 1201PM PT  
MRS EDITH HAPPERT THE DOWNTOWN GALLERY  
32 EAST 51 ST

SOLINGER PLATES SHIPPED EXPRESS DUST FRIDAY & OTHERS  
SHIPPED THIS MORNING

FREDERICK WIGGINS

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 29, 1955

Mr. Carl Kasten  
Business Manager  
Drake University  
Des Moines, Iowa

Dear Mr. Kasten:

In specifying a protective coating for the mural, it is necessary to provide a coating which will not darken over a period of time, will not change the color of the painting and can be washed without harm to the mural itself. Once dry it will provide an invisible, lasting and pliable film for the painting.

To accomplish this I propose to use an Acrylic Resin Emulsion which thins with water. When completely dry it can never be dissolved and is washable and completely harmless to the colors. Application will be accomplished with a spray gun applying a solid coat over the entire mural.

I prefer to use this material rather than the Vinylite Resin Type A. Y. A. F. as per your suggestion, because by so doing I will be assured there will be no solubility of the material used in the painting itself.

I will complete this preservation for the sum of \$125.00.

Yours very truly,

George Rackemann

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 17, 1955

Mr. Leo Lienni  
18 W. 55 Street  
New York, N.Y.

Dear Mr. Lienni:

Ben was in yesterday and advised me to reduce the price on the painting to \$650. I hope this will make you happy. Do let me know and I shall send you the official bill.

Sincerely yours,

683 DE P?

MHH/ek

General Art Work  
Want this is the  
work wanted  
in white  
8 10 5 ft alt.

Correct address

[DEC. 1955]

320 W. PITTSBURGH STREET  
GREENSBURG, PA.

Dear Mrs. Halpert -

Here is as promised, is the first  
installment. I couldnt be more excited  
or frightened if I had just acquired

the Hope diamond!

Thank you for your considerate  
help to me in acquiring what

I think is one of the real art

Treasures of this - or any time

May I come visit you some time

again & I had such fun the

Wednesday morning so stupidly I've

forgotten the author you admited

not to publishing information regarding sales transactions.  
Searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 26, 1955

Mr. S. W. Eric  
2 Sutton Place South  
New York, N.Y.

Dear Mr. Eric:

Several days ago, we received quite a group of paintings by  
Bernard Marfiel which I shall be glad to show to you and  
Mrs. Eric at your convenience.

So that I may be able to devote myself to you when you visit,  
won't you be good enough to let me know when you are planning  
to come in.

Sincerely yours,

HCH/ek

must have "Blue Sky" back again.

I was just in love with it  
until, one day, I found a face  
in it - a most disagreeable one,  
too.

Try as I might, after that, I  
could see nothing else.

I did want to explain to  
you what happened - but  
thank you very much for  
letting us borrow it.

We wanted so much to get  
over for the mas show, but  
just couldn't get away. Things  
are pretty hectic just now.

ref to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 14, 1955

Mr. Patrick Morgan  
Addison Gallery  
Andover, Massachusetts

Dear Patrick:

It occurred to me after you left, that it might be a good idea  
to send you photographs of the pictures and sculptures you  
selected plus some suggestions of mine. This will give you  
an opportunity to study the material and decide whether you  
would like to see the actual objects. You will find all the  
data with each photograph, including the special museum price.

It was so nice to see you and I hope that you will drop in  
again, when you are in New York.

Sincerely yours,

HOB/sk  
Enc.

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# National Council For U.S. Art, Inc.

November 16, 1955

President  
Roland L. Redmond  
New York  
Vice President  
Nathaniel Saltonstall  
Boston  
Vice President  
Arthur A. Houghton, Jr.  
New York  
Secretary  
Henry Billings  
New York  
Director  
Albin Dearing  
Legal Counsel  
Joshua B. Cahn  
New York

Leo A. Ault  
New York  
Helene S. Baker  
Grand Rapids  
George W. W. Brewster  
Boston  
Stanley Marcus  
Dallas  
Henry McIlhenny  
Philadelphia  
Mrs. G. Macaulloch Miller  
New York  
Duncan Phillips  
Washington  
Mrs. Henry Potter Russell  
San Francisco  
John Hay Whitney  
New York  
Charles Zadok  
Milwaukee

## TECHNICAL COMMITTEE

Lester Beall  
New York  
Robert Beverly Hale  
New York  
Rene d'Harnoncourt  
New York  
Lloyd Goodrich  
New York  
Hermon More  
New York  
Grace L. McCann Morley  
San Francisco  
Charles Nagel  
New York  
Daniel Catton Rich  
Chicago  
James J. Sweeney  
New York

Dear Member:

The October 24th Preview of our prize-winning sketches and sculpture models was an unqualified success. It was attended by more people than the Whitney Gallery's space could comfortably accommodate, and this despite rain and other events of competitive interest. As expected, some newspaper art critics were objective, others objectionable. The \$1000 prize for the mural sketch was divided between Jacob Lawrence and Stuart Davis by our Jury which was fairly unanimous in awarding the \$2000 sculpture prize to Nathaniel Kaz. As a result of the showing several unsolicited contributions have come in, most praising the works as well as the Jurors' splendid selections.

To complete our fund, and to execute these works in the United Nations Headquarters Building, now calls for a major effort. Our goal can be reached this year if, (1) more members are enrolled, or (2) additional contributions are volunteered by the present membership.

We will undertake (1) first, with a mailing to interested prospects on November 15th. From results of that we will know to what extent (2) will be required.

To put this over and complete the job will require from many more of you the kind of cooperation a loyal few have given since the Council was formed. Specifically, we will send you separately, individual requests asking you to write personal follow-up letters to persons who have indicated an interest in joining the Council. Please respond promptly in the execution of this plan. By it, (and without any personal solicitation) your Council has raised upwards of \$30,000. Everyone is a volunteer worker in this undertaking. Will you help?

Cordially,

Director

270 Park Avenue, New York 17, New York

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November 17, 1955

Mrs. Joseph Whelan  
1360 Oxford Road  
Grosse Pointe 36, Michigan

Dear Mrs. Whelan:

This morning the Shahn painting arrived and we shall have it photographed within the next few days, then a print will be sent to you. Meanwhile, we shall show it to no one.

I hope you will be as excited about it as I am.

Sincerely yours,

BBW/ek

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November 14, 1955

Paul Kantor  
9013 Beverly Boulevard  
Los Angeles 48, California

Dear Paul:

Thank you for your check.

I, too, so much enjoyed your visit and wish that you would put on a repeat performance in the near future.

What all this cooking with Max? We have had no word whatsoever about the receipt of the paintings and are very much disturbed. Have you received them? Please wire me at once and won't you please tell him to step on it as the Dove Collage Exhibition has created a run on all of his work. Naturally, in this instance, you will receive a 10% commission on anything he decides to retain.

My best regards,

Sincerely yours,

MH/ek

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CLASS OF SERVICE  
This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL President

1201

SYMBOLS	
DL	=Day Letter
NL	=Night Letter
LT	=International Letter Telegram

(32) STANDARD TIME at point of destination

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time

1955 DEC 2 PM 12 35

1013C

MA 118 PD HOUSTON TEX 2 1013AMC  
MRS EBITH HAEPERT DOWNTOWN GALLERIES  
32 EAST 51<sup>ST</sup>

GLAD TO KNOW SHIPMENT EN ROUTE PLEASE INSURE WITH YOUR  
AGENT AND BILL US AS WE DO NOT HAVE ITEMIZED LIST  
EEG MARONE MUSEUM OF FINE ARTS

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE, CIRCLE 5-8900  
CABLES, MODERNART, NEW-YORK

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 25, 1955

Dear Mrs. Halpert:

This is to confirm our conversation with your gallery  
in regard to the sale of the Ben Shahn color silkscreen  
TRIPLE DIP consigned to us June 25, 1951.

Thus, would you be good enough to bill the purchaser,  
Mr. David LeGrant of 850 Amsterdam Avenue, in the  
amount of \$90 less the \$7 rental fee received.

Enclosed you will find our statement for the 10%  
handling charge, minus the rental already received.

Many thanks for your continued cooperation.

24.9

Sincerely yours,

*Florence Olson*  
Florence Olson  
Art Lending Service,  
Executive Secretary

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

enc.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 18, 1955

Captain N. Taddei  
24 Fifth Avenue  
New York, N.Y.

Dear Captain Taddei:

The enclosed is self-explanatory. I am so sorry that in spite of all my efforts, I have been of very little help to you. The old master market is somewhat of a mystery to me, but I can tell you that in the opinion of the Wildenstein Galleries, better results may be obtained in Europe at this time since the big interest in America is in the 19th and 20th century field. If this were contemporary art, I really could handle the matter very effectively.

My best regards.

Sincerely yours,

ECH/ek  
Enc.

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 30, 1955

Mr. Arnold Swarts  
6105 Subet Road  
Baltimore, Md.

Dear Mr. Swarts:

Rosalie Berkowitz suggested that I write to you regarding the painting  
by Kippschild you had admired. The title is Longshore and the price  
is \$375.

This painting has just been returned from an exhibition tour and we  
can send it to you on approval, if you so desire. Won't you let me  
know?

Sincerely yours,

MSS/ek

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1955

Mr. David Kruidenier  
Gardner Cowles Foundation  
The Register and Tribune Building  
Des Moines 4, Iowa

Dear Mr. Kruidenier:

Thank you for the check.

It was so nice seeing you in Des Moines and I look forward to a visit from you and Mrs. Kruidenier in the near future.

Sincerely yours,

EGR/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

November 17, 1955

Dear Edith:

Thanks for your November 14th letter. I am looking forward to the photographs, especially of the ones of your own suggestions. I got a little dizzy looking at things in New York and have a generally confused picture of all I saw. Consequently, anything that you suggest will sure be a help. I will be down again around the middle of December and will stop by.

I expect to find you on two legs thumbing your nose at your doctor - whose sense of humor is Charles Adams-like.

Thanks again.

Cordially,

P.S.

Patrick Morgan,  
Acting Director

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

pm/t

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November 14, 1955

Dr. Joseph Ottermann  
1520 E. Engineering Bldg.  
University of Michigan  
Ann Arbor, Michigan

Dear Dr. Ottermann:

Thank you for your inquiry.

We have two paintings entitled Autumn Leaves, but I assume that you are referring to the large canvas which O'Keeffe painted in 1927 and which has been reproduced in a number of publications. The price is \$3000.

There are no color reproductions available, but I shall be glad to order a print from the photographer. His price is \$1.00

Sincerely yours,

EKH/ek

E E R O S A A R I N E N A N D A S S O C I A T E S

EERO SAARINEN F.A.I.A.  
JOSEPH N. LACY A.I.A.  
J. HENDERSON BARR A.I.A.  
WARREN PLATNER A.I.A.  
JOHN DINKELOO  
WILLIAM V. LINDE A.I.A.  
S. GLEN PAULSEN

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December 5, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am enclosing a copy of a letter from a Mr. George Rackelman to Carl Kasten concerning spraying the mural. You will note that he recommends the use of an acrylic resin emulsion in lieu of the material proposed by Bradley.

Inasmuch as the spraying is so important, both Kasten and I feel that you and Mr. Davis should approve the material to be used. I will appreciate hearing from you.

Rackleman repaired the cut in the canvas and did an excellent job. I was there last week and could not find the damaged spot as it had been so carefully mended. This damage was an unfortunate thing but was apparently no accident. No barriers could prevent such vandalism. We hope it will not be repeated.

Sincerely,

EERO SAARINEN AND ASSOCIATES

*Joseph N. Lacy*  
Joseph N. Lacy

JNL:jes

bad bad o clock in it and  
had been ~~up~~ <sup>EMBASSY OF THE UNITED STATES OF AMERICA</sup> together by a  
screw and ~~it~~ <sup>was never held</sup> had been loosened  
and I was afraid the train  
~~in~~ <sup>the</sup> ~~train~~ <sup>at night</sup> ~~got~~ <sup>broken</sup> ~~it~~  
it also — so we have packed  
it up and are dipping it  
back at ~~it~~ <sup>we</sup> were afraid  
to tighten the screw ourselves.  
~~now~~ <sup>so</sup> ~~the~~ <sup>there</sup> were ~~no~~ <sup>no</sup> titles to  
design ~~any~~ <sup>no</sup> time so I think it  
is just means the ~~first~~ <sup>first</sup> ~~one~~  
with standard ~~measures~~ <sup>measures</sup> a ~~test~~ <sup>standard</sup> ~~hand~~  
I cant tell ~~for~~ <sup>a</sup> year much we  
haven't ~~but~~ <sup>but</sup> the ~~you~~ <sup>you</sup> ~~your~~  
have enjoyed ~~HIM~~ and ~~you~~ <sup>you</sup> ~~your~~  
have ~~had~~ <sup>had</sup> this job ~~it~~ <sup>it</sup> ~~but~~ <sup>but</sup>  
caused ~~much~~ <sup>much</sup> — comment ~~and~~  
annusement especially at ~~cocktail~~  
~~postponed~~ <sup>and</sup> the ~~old~~ <sup>old</sup> ~~old~~ <sup>old</sup>  
all of ~~this~~ <sup>this</sup> <sup>is</sup> <sup>is</sup> <sup>is</sup> <sup>is</sup> <sup>is</sup> <sup>is</sup> <sup>is</sup>  
us all ~~in~~ <sup>in</sup> <sup>in</sup> <sup>in</sup> <sup>in</sup> <sup>in</sup> <sup>in</sup> <sup>in</sup>  
Did you not think Mrs. Saenger  
should ~~have~~ <sup>done</sup> ~~done~~ <sup>done</sup> — the ~~best~~ <sup>best</sup>  
three to illustrate little ~~but~~ <sup>but</sup> ~~but~~ <sup>but</sup>  
had to go ~~out~~ <sup>out</sup> ~~out~~ <sup>out</sup> ~~out~~ <sup>out</sup>  
have to ~~advice~~ <sup>advice</sup> ~~advice~~ <sup>advice</sup> ~~advice~~ <sup>advice</sup>

# THE BROOKLYN MUSEUM

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CABLE ADDRESS, BROOKMUSE

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November 23, 1955

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

This is just to confirm that we may borrow William Zorach's alabaster, "Mother and Child", sales price \$3000.00, for the forthcoming Brooklyn Artists Biennial held here from January 18th through February 19, 1956.

The piece will be picked up by us during the last week of December or the beginning of January.

We are delighted that we may include Mr. Zorach's work in this exhibition.

Sincerely yours

*Hertha Wegener*

Hertha Wegener  
Assistant Curator of  
Paintings and Sculpture

HW:CU

*Reclining Figure  
Yellow Severe Neocle*



# Art in America

Cannondale, Connecticut

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Mrs. Edith Seago Halpert  
Downtown Gallery  
33 East 51st Street  
New York, New York  
Dear Mrs. Halpert:

Enclosed is tear sheet from  
the October issue, which you  
requested.

Time is running out,  
we would appreciate your  
returning corrected copy at once,  
if possible, or as soon as your  
busy schedule permits.

Thank you kindly.

Cordially yours,  
Boulak S. Ellison

November 22nd, 1955

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November 29, 1955

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

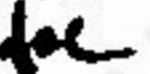
Dear Edith:

Thank you for your note of November 26, and for your proffered help again. I plan to be in New York on Monday, Tuesday and Wednesday, December 5, 6 and 7, and will come in to see you so that we may make decisions.

I have had most cordial notes from Bill Zorach and Stuart Davis. It is very likely that we will try to take the four large pieces of Zorach's which he did for the Mayo Clinic. These are the pieces which he seems particularly anxious to exhibit, and they would do a fine job of setting up my galleries. I shall, therefore, write directly to him.

Many, many thanks, in advance.

Sincerely,



Joseph T. Fraser, Jr.,  
Director.

JTFjr:ae

# Fortune

TIME & LIFE BUILDING      ROCKEFELLER CENTER      NEW YORK 20

November 17th, 1955

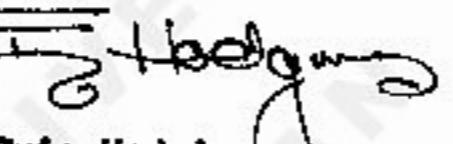
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Dear Mrs. Halpert:

Once again, FORTUNE is deeply in debt to you for your extremely thoroughgoing, instructive and helpful comments. We shall take the fullest note of them in making up our revised manuscript of Part II of The Great International Art Market.

Part I, which you reviewed for us some weeks ago, will emerge from the presses in about ten days, in FORTUNE's December issue. A special copy will reach you just as soon as we have our own supply.

Sincerely yours,

  
Eric Hodgins

Board of Editors

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York

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THE UNIVERSITY OF GEORGIA  
DEPARTMENT OF ART  
ATHENS, GEORGIA

December 2, 1955  
(dictated December 1)

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street,  
New York 22, New York

Dear Edith:

It was good to see you when I was in New York recently.

Now I am going to ask a favor of you. Shortly after the New Year I will leave for a trip to Europe under the auspices of the International Educational Exchange Service of the Department of State. As one who is genuinely interested in American painting, I want to take with me a "representative" collection of slides of paintings by artists of the United States. I realize that this collection will not be shown to all the groups with whom I will come into contact while in Europe; but when they are shown I would like to feel that I have the finest selection I could get together.

We have in our collection of slides, here at the University of Georgia, an excellent selection. In addition I have written a number of letters to museum directors, asking them for additional slides. I don't think a collection of slides of American paintings would be complete unless we had examples of such painters as Kuniyoshi, Stuart Davis, John Marin, Ben Shahn, etc., to mention only a few. The point is, when I show a Kuniyoshi, I want to show the best Kuniyoshi, and the best slide of the best Kuniyoshi. These slides are not always available. Could you make any suggestions to me as to how I may secure the finest choices I can of those artists whom you now represent and have represented for some years?

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December 1, 1955

Mrs. I.O. Hockaday  
5767 Windsor Circle  
Mission, Kansas

Dear Mrs. Hockaday:

Some time ago, you expressed an interest in American Folk Art.

For our 30th Annual Isaac Exhibition, we have selected a group in-  
cluding both paintings and sculptures and showing a variety of  
subject matter as well as media.

As usual, all the examples shown are marked at extremely low figures,  
to carry out our annual custom.

I hope you will arrange to come in.

Sincerely yours,

EDW/ek

November 26, 1955

Mr. William H. Lane  
William H. Lane Foundation  
Leominster, Massachusetts

Dear Bill:

I am sorry to be so slow in answering your letter but while the trip was exhilarating, my city physique is not as good as yours, and I developed a bad cold as a result.

For me the visit to the Webers contributed two-fold pleasure, one, again seeing the extraordinary range of this extraordinary artist's work; two, watching through the corner of each eye alternately your reaction to the man, woman, and paintings, and to my embarrassing functioning. Also, I am very grateful that you were along for more reasons than those stated above since I could not have accomplished that big haul without the perfect coordination and collusion on your part. Incidentally, the Madame was in yesterday and shot up the prices on the balance of the pictures. One of these days, when I have strength, there will be an explosion or a return of the stock since I just can't take it.

All this has no relation to your last paragraph, for aside from the unquestionable financial advantage which I maneuvered that day by allowing no time for recapitulation and rationalization, I strongly believe that Card Players is a very vital picture in his evolution and also in the history of modern art. The fact that she put a price of \$2500 on the torn pastel (the Persian type) is some indication of future prices on any of the early examples. Furthermore, she set a price of \$5500 on the early New York Night abstraction. Thus, even if you want another painting in the future, Card Players would be a good bargaining point. I hate to write this way, but I could think of no other method than a vulgar commercialism in regard to functioning with Weber's agent. Summing it up, no matter how you slice it, I think it would be a big mistake to disregard the painting at this time and as far as I can see, at any other time.

And so, I hope you had a nice Thanksgiving day and give my best to Jean.

Sincerely yours,

BOH/ok

Bloomington-Normal Art Assn

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December 5, 1965

Mrs. Simeon Crumbaugh  
1015½ East Front Street  
Bloomington, Illinois

Dear Mrs. Crumbaugh:

I am still waiting to hear from the Des Moines Art Center  
and should get the information within the next few days,  
when you will hear from me promptly.

I am sorry about the delay.

Sincerely yours,

km/ek

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November 30, 1955

Mr. Bert Fishel  
Giddings  
10 West 4th Street  
Cincinnati 2, Ohio

Dear Bert:

Sidney called me to transmit your message regarding the Cushing originals.

I, too, am very much disappointed particularly after seeing the handsome ad which appeared in the Cincinnati paper. My first reaction, if I may be so frank, is that it was a mistake to choose the most expensive objects rather than one of the others as that figure would discourage anyone not fully appreciative of aesthetic qualities.

Since I have duplicates in stock, why don't you hold on to these and display them with the price tags. We find, for instance, all but the Rooster and the Sacred Cod have been selling very well at the Furniture Mart in Chicago and several other stores around the country. Those prices are well within the people's Christmas budget.

After all I depend on you to keep the little woman from starvation.  
My best regards.

Sincerely yours,

EGR/ek

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December 5, 1955

Mr. Lamar Dodd  
The University of Georgia  
Department of Art  
Athens, Georgia

Dear Mr. Dodd:

Your problem regarding slides is rather a common one. There is an organization, however, that is trying to make up for the lack of previous inattention to American slides. This is run by Kyle Morris who was formerly at 21 Perry Street, N.Y.C., and is now teaching at some mid-western university. However, I am sure, the letter will be forwarded.

The only other alternative, is to hire Oliver Baker to make some especially for the purpose. If we order them, they will be priced at \$16 per slide. It will be advisable to order them through us or other dealers, rather than directly, because of the price differential.

Good luck and a good trip.

Sincerely yours,

EAM/ek

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1

November 26, 1955

Mr. Joseph T. Fraser, Jr.  
The Pennsylvania Academy of the Fine Arts  
Philadelphia 2, Penna.

Dear Mr. Fraser:

It was so nice to hear from you and I hope that you decide to make your selection in person so that I may have the pleasure of seeing you.

Indeed, we shall be very glad to cooperate with you - as ever - in your new project. Because there are so few unsold paintings by Davis, Sheeler and Shahn, it will be necessary to borrow examples from collections. I am sure, you won't mind. Within the next few days, if I have an opportunity to discuss the exhibition with the artists involved, I shall send you a group of photographs and suggestions for the show, selecting more than you require so that you may make your own choice.

So that we can get a chunk of your \$6000, we will see to it that several of the items are for sale.

Commercially yours,

EGH/ek

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November 14, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Many thanks for your good letter of November 5th.

You now know that I didn't fly in for the last Parke Bernet sale. Doubt that I will ever take such a mad flight again. The experience was great, however, and I wouldn't have missed it for the world. It has accelerated the development of my education in art and art's people.

The Doves flew in the day after I talked to you. Have been looking at them long and hard, and the longer I look the more certain I am that Mr. Dove was an artist of real importance. I would like to have more of his works.

The "Moon" and "Long Island" paintings are ones that I knew I wanted when I saw them at your gallery. "Good Breeze" was problematical from the first and sent on approval. This will be returned. "Long Island" is a happy favorite of mine, and the girl I am going to marry next Sunday at four o'clock --- well, she likes it, too. But there's a little something that I must resolve such as the fact that the emotional feel between this and the "Moon" runs pretty similar, and I'm wondering if I shouldn't keep just one without the other and wait to pick up another Dove --- of another period --- of a somewhat more powerful nature.

Will decide on this in the next couple of weeks. I think it will boil down to keeping the "Moon" which, with the "Flour Mill" that I picked up at Parke Bernet and the delightful water color of "Holbrook Bridge" that I persuaded Paul to sell me, will give me a fair gallery of Dove.

Thanks for everything, Edith. You will be hearing from me soon. Regards.

*West*

MMZ/jh

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November 28, 1955

Mrs. Otto Lucien Spaeth  
640 Park Avenue  
New York, N.Y.

Dear Eloise:

Evidently, in talking to Elizabeth, I overlooked to mention the fact that dealers will not relinquish their list of new clients and I doubt whether the names will be sent even to the Federation. I would suggest, therefore, that a letter be prepared and submitted to the various dealers with the idea that it be mailed directly to their clientels by them. No salutation will be necessary so that all that would be required would be addressing an envelope.

Let me know what you think of this.

Sincerely yours,

EDH/ek

Lee Lake Overturf  
647 N. 19th Street  
Grand Junction, Colo.

[Dec. 1955]

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Miss Edith Halpert  
Downtown Gallery  
New York City, N.Y.

Dear Miss Halpert:

With a great deal of pleasure I concluded the Art Market Article, current in this month Fortune Magazine, agreeing with your appraisal on the future of American Art. I believe you will be proved absolutely right.

As a commercial and fine artist I have been pointing my work to this conclusion for the last 25 years. If it does not come in my life time it will be of small import, but I am sure that collectors will one day buy American Art with the same fervor they now go after European Masters.

That there is greatness in this Art there is little doubt in my mind and time will separate the junk from that of real value and dealers with your convictions ,will, in a large measure be responsible for bringing it to purchasers attention.

If your opinions have been more fully expressed in other publications I should appreciate knowing where I can get a hold of them I'd like to read them, in short I'm,your talking sense.

sincerely

Lee Lake Overturf

Lee Lake Overturf.

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Mrs. Edith Gregor Halpert  
11/23/55 - p. 2

Just to complicate matters a little, Lee wants me to ask you if we could possibly have about 10 pictures and/or objects before December 15, to be used on that date for a TV show?

We are returning your book of photographs under separate cover.

We are sorry this has all taken so long, but hope that it will nevertheless be the good show we want it to be. We are all looking forward to having you here on the 6th.

Sincerely yours,

*George W. Staempfli*  
George W. Staempfli  
Curator

GWS:wa

Encl. 1 list

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Sale*  
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A SUBURB OF PHILADELPHIA

November 18, 1955

Mrs. Edith Halpert  
Down Town Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Confirming our talk yesterday, I  
have given our office instructions to have the Service  
Transportation pick up the Stuart Davis painting at your  
Gallery on Monday, November 26th.

I will have a price for you a little  
later on the 2500 Prints 6 x 8.

Thanking you for your kindness yes-  
terday, I am,

Sincerely,

*Martin W. Carrick*

Vice President  
KETTERLINUS LITHO. MFG. CO.

Martin W. Carrick/f



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JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION  
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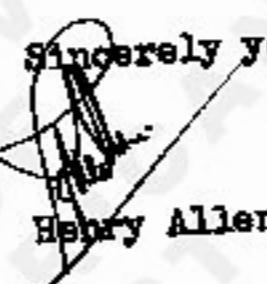
November 23, 1955

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

Will you please size up this application for us --  
the quality of the applicant and the merits of the  
project? Mr. David Walter Myden has applied for a  
Fellowship and has referred us to you. Anything you  
say will be held in the strictest confidence, as al-  
ways.

With thanks, I am

Sincerely yours,  
  
Henry Allen Moe

Hag

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November 28, 1955

Mr. Gordon W. Smith  
The Buffalo Fine Arts Academy  
Albright Art Gallery  
Buffalo 22, New York

Dear Mr. Smith:

Thank you so much for your letter and for your consent to the loan. The shipping date is perfect and we certainly will agree to the insurance arrangement as outlined by you.

I hope that your plans will bring you to New York during the exhibition, it will be nice to see you.

Sincerely yours,

ECH/ek

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November 23, 1956

Mr. John I. H. Baur  
Whitney Museum of American Art  
22 West 54 Street  
New York, N. Y.

Dear Jack:

I hope you will be as impressed as I am with the enclosed.

Before writing to Freygood, I wanted to get your reaction to ascertain what arrangement you would suggest. Of course, I refer to #1 particularly since we have all the plates on hand for a reprint job and can do this for much less than even a Canadian printer.

As far as the latter is concerned, there is no reason to make a profit, but I feel that you are entitled to a royalty and would like to know what you have in mind in the event that you agree to this arrangement.

Sincerely yours

EGH/EK

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purchaser is living, it can be assumed that the information  
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November 30, 1955

Mrs. John Barclay  
320 West Pittsburgh Street  
Greensburg, Pa.

Dear Mrs. Barclay:

Thank you for your letter and the check for which I am now enclosing  
a receipt, since you requested me not to send you a bill.

Naturally, I am thoroughly delighted that you acquired this truly im-  
portant painting and there is nothing as gratifying as a reaction such  
as yours. After 30 years in an art gallery, I am thoroughly convinced  
that American art has reached the current high peak because of the  
climate some collectors have created for our artists.

I am now enclosing a photograph of the Shahn painting, and can assure  
you that it can be shipped promptly either directly from Pittsburgh,  
or if you prefer, from the gallery.

The books that I mentioned are:

Virgil Barker A. Malraux	"American Painting" - MacMillan-1950 "Museum Without Walls" "Twilight of the Absolute" "The Creative Act"
-----------------------------	--

Although I have a great admiration for Herbert Read, I strongly object  
to his occasional statement that easel painting is an anachronism, and  
that only applied art belongs to our time.

It was so nice meeting you, and I hope that next time I shall receive  
you in a more comfortable spot.

Sincerely yours,

E.H./ek  
Enc.

# THE ART INSTITUTE OF CHICAGO

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November 23, 1955

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Dear Edith:

A brief note to pester you again.

Francis Taylor says that he is unable to lend the Worcester Sheeler - City Interior — to the Biennale exhibition for various and sundry reasons. Therefore, I am wondering whether Mrs. Earle Horter who, I believe, is now married to the artist Kelley, still owns Sheeler's Church Street "El". Though this is a small painting, it seems to me an excellent one which we might substitute for the Worcester painting.

I will be in New York in about two weeks for a few days and will come to see you, but if you could drop me a line as to the whereabouts of Church Street "El" I would send an immediate invitation for it.

I have written Wadsworth Atheneum inviting Ave by Shahn inasmuch as you prefer not lending the World's Greatest Comics. I have not received an answer from Cunningham as yet.

We still have not settled the Marin problem. I only have the one John Marin, Jr. has agreed to lend.

When I see you in New York, I will take up all these matters with you. Meanwhile, drop me a line about Church Street "El".

Cordially,

*Katharine Kuh*

Katharine Kuh  
Curator of Modern Painting and Sculpture

Mrs. Edith G. Halpert  
The Downtown Gallery  
New York City



ALFRED AUERBACH ASSOCIATES 4 EAST 53RD STREET • NEW YORK 22, N.Y. • PLAZA 9-2310

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November 23rd, 1955.

Miss Edith Gregor Halpert  
Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N.Y.

Dear Miss Halpert:

I've been away and this is the first opportunity I have had to acknowledge your letter of November 9th.

The title of the Stuart Davis picture I own is, "Rue du Lippe", and was painted in 1927. It will certainly be your privilege to borrow it for photography if you so desire.

Best regards!

Sincerely yours,

*Alfred Auerbach*  
ALFRED AUERBACH

AA/or

Information regarding sales transactions,  
is responsible for obtaining written permission  
and purchaser involved. If it cannot be  
a reasonable search whether an artist or  
not, it can be assumed that the information  
is 60 years after the date of sale.

November 30th, 1955

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Through an oversight we officially requested your Marin "Morning Scene, Sea and Ledges" for showing only at the Walker Art Center. I understand that you had already verbally agreed with Mr. Simon to lend us the painting for the entire circuit of EXPRESSIONISM. Therefore, unless we hear to the contrary from you, we will assume that we may have the painting for a year's period, and will return it to you early in 1957, after the final showing at the Albright Art Gallery.

Sincerely,

Hulda Curl

Hulda Curl  
Assistant Curator

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

1524 31st St., N.W.  
Washington 7, D. C.  
15 November, 1955

The Downtown Gallery  
32 East 51st St.  
New York, N. Y.

Gentlemen:

About two months ago I was in your gallery and looked at several Marin water colors. At the time the gentleman who showed them to me said he would be glad to send me photographs of any of the pictures, if I wished any. He added that he would also send any of the pictures down here on approval, upon my request.

Would you be so good as to send me a photo of "The Sea, Maine," dated 1921? I would also be interested in knowing the price of the picture, which I have forgotten. And would you please tell me under what conditions you would forward the picture, should I subsequently request it.

Very truly yours,  
*John H. Kennedy*  
John H. Kennedy

1500-

right to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FFS

Dec. 5, 1955

Dear Edith,

I've started at least five times  
to write to you - each time  
something interrupted. By now, I promise

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1955

Mrs. Sidney Gross  
151 New York Avenue  
Dumont, New Jersey

Dear Mrs. Gross:

Yes, Ben Shahn has been identified with this gallery since 1929 and the Sacco-Vanzetti paintings represented the second exhibition of his work held by us.

As far as I know, no other artist - unless some newspaper illustrators worked on the case - concerned themselves with this theme. We have a complete record of the photographs and the publicity in our files, but under no circumstances are these sent off the premises. If you wish, you may come in, by appointment, to look through this material in the gallery. Otherwise, I would suggest that you visit the Museum of Modern Art library which, no doubt, has a good deal of material on Shahn, although not as complete as our files dating from 1929 to the present.

Sincerely yours,

EGL/ek

- 2 -

One framed illuminated manuscript on parchment

This parchment now lies on a dark brown velvet, and the parchment itself is quite wrinkled and torn at the upper left corner. We would recommend that it be straightened out as much as possible, the tears at the upper left repaired, and refitted in much the same manner, but we would do something to anchor it in place so that it would not shift in the frame. The frame needs a little attention, and we would suggest that it be refinished. The cost of the complete job would be \$25.00. While we would press the parchment as far as possible, there is no assurance that it would stay flat, as the old undulations would tend to reappear themselves, but its appearance would be vastly improved, nevertheless.

Wahert Watercolor "Bridge" 8-7/8 x 11-1/2

There is a hole in the upper right hand corner of the paper, which should be pasted, the old glue cleaned off at the top, and the watercolor pressed flat, the cost for which would be \$12.00.

Unframed Degas Pencil Drawing "Head of an Old Man"  
4-1/4 x 6-1/2

Unframed Degas Pencil Drawing "Head of a Woman"  
5-3/8 x 7-3/8

The paper of these drawings has become discolored, and we would suggest that they be removed from the present backing, the old glue taken off the backs, and the drawings cleaned, the cost of which would be \$15.00 for the two.

Thanking you for the opportunity to submit this estimate and awaiting your further instructions,

Sincerely yours,

M. KNOEDLER AND COMPANY, Inc.



H. F. Griswold

HFG/jb

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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

November 23, 1955

Mrs. Edith Gregor Halpert  
Downtown Gallery,  
32 East 51st St.,  
New York 22, N.Y.

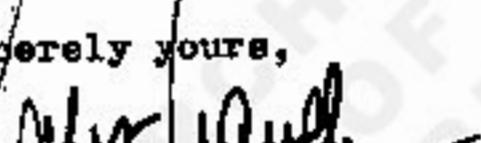
Dear Mrs. Halpert,

I am getting pretty worried about our forthcoming show. In line with our phone discussion I am having show of watercolors and drawings by prominent American painters, leaning very heavily on what I am expecting to receive from you. As the show has to be ready for a December 5 opening, I think you will appreciate my anxiety.

Please be good enough to let me know what you are sending and when I may expect them here. I hope that there will be at least one watercolor or drawing by each one of your artists.

I will be in New York during the week of January 16-22 and look forward to seeing you then.

Best regards.

Sincerely yours,  
  
Felix Landau  
LANDAU GALLERY

view to publishing information regarding sales transactions.  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 26, 1955

Mr. George W. Staempfli  
The Museum of Fine Arts of Houston  
Main Street and Montrose Blvd.  
Houston 5, Texas

Dear Mr. Staempfli:

I was glad to receive your letter and the list of items you selected from  
the photograph book.

As I advised Lee originally, the requests must come from the museum rather  
than from me, and I assumed that you had taken care of this matter previ-  
ously. I did write to Mrs. J. Watson Webb at the Shelburne Museum, merely  
to soften her up as she is opposed to shipping objects. Thus, I would  
suggest, that you contact her, Mrs. Clark, and the New York Historical  
Society, immediately. I assume that by the latter you mean the collection  
in Cooperstown.

Karolik was here several days ago and explained that his collection will  
still be on tour during the month of January and that all the other objects  
are owned by the Boston Museum of Fine Arts and, therefore, cannot be in-  
cluded since there is a proviso to the effect that no loans are to be made  
for a period of five years. In this case, I can send you a substitute for  
his Stettinius watercolor as well as a genre painting by Brastus Field.  
Photographs of these two are enclosed for your consideration as well as  
three others, as suggestions. When the photograph book is returned, I shall  
pick out the items you selected for immediate return in view of the fact  
that you will need the information listed with each photograph for your  
catalogue data.

Early next week, a selection of ten paintings and objects will be shipped  
to you for your T.V. program. The dates accompanying the photographs will  
be useful in this connection as well. Furthermore, my foreword, which is  
complete as to text, will be annotated with reference to specific objects  
in the show.

The items which appear on your list - with exception of the following  
numbers will be shipped by us, as they are in our possession.

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November 17, 1955

Mr. Milton Lowenthal  
1150 Park Avenue  
New York, N.Y.

Dear Mr. Lowenthal:

For your information the current market value of the JOHN BROWN SERIES painted by Jacob Lawrence in 1940 - 45 is \$4000. This figure is determined by the number of paintings (22) multiplied by a minimum value of \$200 each for the smaller panels and \$300 each for the larger.

Sincerely yours,

EOM/ch

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CLASS OF SERVICE  
This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL, PRESIDENT

195 NOV 28 1955

SYMBOLS	
DL	= Day Letter
NL	= Night Letter
LT	= International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME.

(122)

destination

PSYZL062 DL PD=IW NY INTERNATIONAL AIRPORT NY 28 609PME=  
=DOWNTOWN GALLERY (DLR BEFORE 9:30 AM NOV 29  
ABSOLUTELY NO LATER)=32 EAST 51 ST NYK=

=I, BERT L SMOKLER BY THIS DISPOSITION HEREBY APPOINT  
EDITH HALPERIN AND/OR MR MARIN, MY AGENT AND  
REPRESENTATIVE TO PURCHASE A SHEELER PAINTING AT  
GALLERY PRICE IF ONE IS ON EXHIBIT AND FOR SALE IN  
SMAS SHOW. HOURLY CHARGES AND EXPENSES FOR ACTING AS  
AGENT WILL BE ACCEPTED AS CHARGED. SHIPPING INSTRUCTION  
TO FOLLOW=  
BERT L SMOKLER=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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# SHIPPING ENTERPRISES CORPORATION

19 RECTOR STREET  
NEW YORK 6, N.Y.

TELEPHONE  
BOWLING GREEN 9-6483  
  
NIGHT AND HOLIDAYS  
NEWTOWN 9-3124

CABLE ADDRESS  
"SHIPENTER"  
  
NEW BOE CODE

November 25, 1955

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert;

I wish to thank you for your letter dated November 18th and I fully understand the difficulties of disposing of the paintings of one of my acquaintances in Italy.

However, I fully appreciate your efforts for which I wish to send you my most sincere thanks.

Sincerely yours

M. Taddei

MT/gg

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may be published 60 years after the date of sale.

November 14, 1955

Mr. John Bauer  
American Gallery  
900 Wilshire Boulevard  
Los Angeles 17, California

Dear Mr. Bauer:

This morning I received a note from Georgia O'Keeffe stating that it would be agreeable to her to have the show at your gallery in March.

I sent her your entire list and she is in the process of checking against the photographs, in order to make the final selection. Also, she suggests a better flower painting photograph which I will send to you when the entire group is approved by O'Keeffe. I hope she moves rapidly so that Dr. Merley will have enough time to prepare the foreword. I can promise to follow through with great persistence.

Sincerely yours,

HBM/ek



*At your convenience*  
*Answered*  
*11/22/55*

The BUTLER INSTITUTE of AMERICAN ART  
524 Wick Avenue - Youngstown, Ohio  
TELEPHONE RIVERSTIDE 3-1711

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November 23, 1955

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 E. 57th Street  
New York, New York

Dear Edith:

Many thanks for your advice over the telephone yesterday morning. I am sending you copies of all the letters which have gone out in connection with the incident. After the insurance adjuster has inspected the picture here we shall ship it to you for your inspection and you can then turn it over to Mr. Boissannas along with the enclosed information.

I think there is no necessity to write to Mr. Boissannas as long as you are going to make the necessary arrangements.

Sincerely yours,

*Jos. G. Butler,*  
Jos. G. Butler,  
Director

JGB:be  
Incls. 4

Director: MR. JOS. G. BUTLER

FOUNDED 1919

Art Director: MR. CLYDE SINGER

Trustees: MRS. HENRY A. BUTLER, PHM. - MRS. BENJ. L. AGLER - MRS. ALBERT J. BRANDT - JUDGE JOHN W. FORD - MR. WM. J. MITCHELL, JR.  
MRS. KAI LASSEN - MR. JEROLD S. MEYER - MR. ALBERT PARELLA - MRS. FRED TODD - MR. JAS. L. WICK, JR.

# sidney Janis gallery

Nov 22/55

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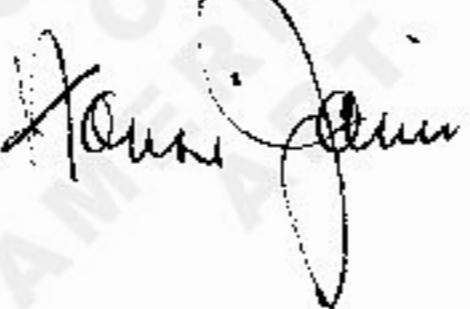
Dear Edith:

Thanks so much for the prompt service on the photographs. I have been away ill, or I should have answered sooner.

As to the bill, can you hold this up until I know what the publishers finally will use; I will then advise you so that you can bill, and if there are any to be returned, I will do so at once.

Best wishes,

Sincerely,

A handwritten signature in cursive ink, appearing to read "Sidney Janis".

15 east 57 st.

new york 22

cables: janisgal n.y.

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UNIVERSITY OF CALIFORNIA

Department of Art  
LOS ANGELES 24, CALIFORNIA

November 21, 1955

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

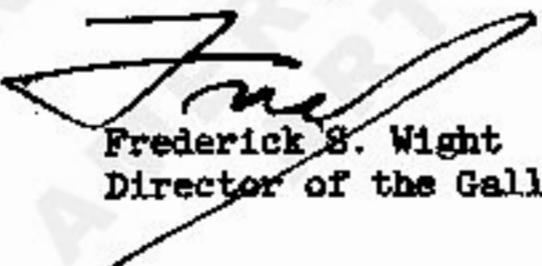
Your letter of the 17th and your telegram arrived at the same moment. I have just telegraphed you that I got Salinger's thousand copies of his plate off to him last Friday by express. He should have it by the end of the week. The others all were expressed this morning. I wish they had gone off sooner. I built a hot fire under the printers but their presses were committed and I could not get the prints sooner. Rosenthal and Loeb are each getting five hundred as they requested. All of the other donors are getting one thousand.

I had no previous word regarding the mysterious visit of Mrs. Markson. However, since I know you, and I know Joyce and I learned that she acquired the Shahn, and I know that you are both good friends of mine and may have said so, one to the other, I dare say I have the picture.

I am glad to hear of the Karfiol exhibition. I for one, as you know, have been waiting to see the human body return before I was too old.

My own show at the De Young Museum is postponed until late May, as I am killing myself trying to finish my book on Modigliani. I am still in the running for a New York showing if something plausible materializes for next autumn. And I am more interested in my Mother's things than in my own.

Ever yours,

  
Frederick S. Wight  
Director of the Galleries

FSW:egc

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November 29, 1955

Mr. Leo S. Guttmann  
2629 South Dearborn Street  
Chicago 16, Illinois

Dear Leo:

Following your instructions - and how feminine can I get - the Marin watercolor was shipped to you and I am now enclosing our invoice together with a checking slip.

Your second paragraph was good news. I have been waiting for a long time for this dinner, but as I mentioned before I need a little time so I can round up not only the artists but some beautiful blondes for you. Incidentally, don't make it any time between January 6th and the 11th, as I plan to be in Houston where I have to give a talk in my southern (Odessa) drawl. Any other date will be perfect.

I hope you enjoyed your Thanksgiving dinner, and had fun.

Fondly,

ECH;ek  
Enc.

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# Ford Motor Company,

6000 SCHAEFER ROAD  
DEARBORN, MICHIGAN

Room 1753, Commodore Hotel  
New York 17, N. Y.

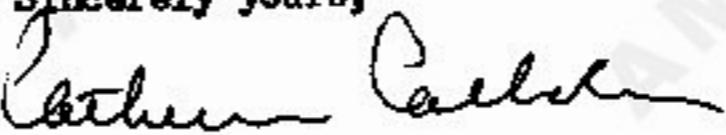
November 21, 1955

Mrs. Edith Halpert  
American Folk Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

I am returning herewith the photographs of a painting in your gallery which were borrowed from you by Mrs. Philip Boyer in August. We aren't able to use the painting in our publication. I'm sorry to have held the photographs so long.

Sincerely yours,



Catherine Callahan  
Editorial Assistant

encl

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established after a reasonable search whether an artist or  
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may be published 60 years after the date of sale.

November 28, 1955

Mr. Archibald C. Edwards  
611 Globe Life Building  
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

Enclosed is a list of the Xmas exhibitions.

Unfortunately, I doubt whether the Sheeler (only one example),  
Marins, and Feiningers will last beyond the first day. Usually  
there is a mob scene by 10 in the morning and the bulk of the  
exhibition is sold out before noon. In the case of Dove, we have  
a fairly good stock and can always send you a few on approval  
during or after the show.

Sincerely yours,

MH/ek  
Enc.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

# WALKER ART CENTER

10 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: *GENera 0301* H. H. Arnason, Director

*Mary Ann Bieter*  
5 November 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of November 9th. In reply to your first inquiry about the Ben Shahn watercolor, *PROPHETX*, I advised you in my letter of October 24th that it was out on rental here but could be returned to you with a month's notice to the renter. I have, in turn, a letter from L. A. Allen of your gallery, dated October 29th, saying that we may retain "the Shahn print" as long as we like. Perhaps the confusion has arisen from the fact that a Shahn silkscreen entitled *PROPHIX* is included in the consignment you recently made to us. At any rate, we do have the watercolor and will recall it if you would like it returned to you.

Sincerely yours,

*Mary Ann Bieter*

Mary Ann Bieter  
Registrar

Airmail

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BLOOMINGTON-NORMAL ART ASSOCIATION

BLOOMINGTON, ILLINOIS

November 25 1955.

The Downtown Gallery  
52 East 51 Street  
New York, N.Y.

Dear Miss Halpert:

Our Mrs Wakeley stopped by the other day ,and tells me that the "Child and Cat" has been sent over to Iowa. If it is not purchased there we would be glad to have you send it here on the return to your Gallery.

Mr C.V. Donovan, Prof. from U. of I. was here recently and suggested that you send some of the desirable and available pieces out for our Committee to see. Our Committee are not uniformly too much interested in the sculpture from the photographs we have seen. But, I would like to Have the above mentioned piece for them to see, if available.

If you have other suggestions let me hearfrom you.

Very Truly Yours,

*Ethel Crumbaugh*

Mrs Simeon Crumbaugh, Chr.  
10181/2 E. Front St.

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THE BALTIMORE MUSEUM OF ART

~~RENTAL GALLERY~~

WYMAN PARK  
BALTIMORE 19, MARYLAND  
CHESAPEAKE 3-2658

November 20, 1955.

Mrs. Edith Halpert  
The Downtown Gallery  
52 East 51st. Street,  
New York.

Dear Mrs. Halpert:

We would like very much to keep the two silkscreen prints by Ben Shahn until our 1955-6 Rental Gallery season is over which will be June 1956. Of course we realize this is quite a long period upon which your kindness will be imposed upon but the prints are so popular that we keep hoping we will be able to sell them for you. If this long period should be at all inconvenient for you we will return them to you at any time you request.

Thank you for all your kindness to the Rental Gallery.

Sincerely,

*Mrs Arthur Hooper*

Mrs. Arthur Hooper, Chairman Rental Gallery

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November 17, 1955

Mr. Frederick S. Wight  
University of California  
Los Angeles 24, California

Dear Fred:

It is quite a long time since I used this salutation. Our correspondence has fallen down considerably in recent months, and I am beginning to miss the UCLA envelope.

To date, I have had no word from Mr. Baben and unless you think I should do so, I shall not write to him, awaiting word from Fort Worth.

I am so glad that the Marin book situation has been settled. Incidentally, we are all impatiently awaiting the overrun, as the printer can do nothing about the mass cards until he receives the reproductions. I am referring to those ordered by Selinger, Rosenthal and Halpert. The others, I believe, corresponded with you directly. Would you be good enough to wire me as to actual date of shipment, so that the printer may be alerted. By this time, you have no doubt heard in full detail regarding Mrs. Markson's visit. Incidentally, she is a delightful person and I so enjoyed the time I spent with her. Incidentally, too, she is a great Wight admirer and will, I am sure, be of great help to you.

I broke down and let her have the latest Shahn painting which I think is one of his greatest examples in the lyrical mood. She also anticipated the new direction toward figure painting by acquiring a magnificent Bernard Karfiel. With Larry Silvers now a leading light in American art and with the Stable Boys shifting to figurative painting, we are having a minor run on Karfiel, who is without doubt the leading exponent in the field. As a matter of fact, we are planning a large Karfiel exhibition in the near future, which will set the town on its haunches.

And so, time marches on.

Sincerely yours,

EOR/ek

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GRAND CENTRAL ART GALLERIES  
INCORPORATED  
GRAND CENTRAL TERMINAL  
16 VANDERBILT AVENUE  
NEW YORK 17, N.Y.  
MURRAY HILL 6-4737

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H. W. PRENTIS, JR.  
THOS. J. WATSON  
LAWRENCE GRANT WHITE  
WM. WHITE  
ERWIN S. BARRIE  
DIRECTION AND MANAGEMENT

November 16, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City

Dear Edith:

Thank you for your note of the 9th, and I am sorry not to have replied at once, but we have been very busy here for the past several days and my correspondence has dropped behind.

With reference to the painting by O'Keeffe, - Mr. Barrie recently arranged with Parke-Bernet to put it in one of their sales. This had already been done before your letter was received, so there was nothing I could do about having you see it.

We don't have anything available by either Jack Levine or Stuart Davis, but if we should come by any work of these artists we would let you know immediately.

Hoping to have the pleasure of seeing you one of these days, and that everything is well with you, I remain, with kindest wishes,

Sincerely yours,

*George T. Nelson*

George T. Nelson  
Assistant Manager

GTM:AP

**UNIVERSITY PRESS**  
OF CAMBRIDGE, INC.



34 UNIVERSITY ROAD  
CAMBRIDGE, MASS.

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November 17, 1955

Mrs. Edith Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

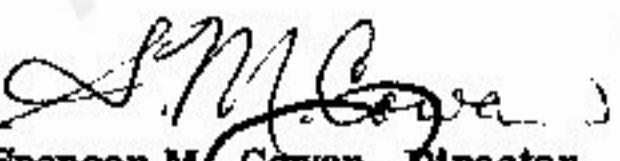
Dear Edith:

I have arranged for the Boston Trucking Company to pick up the paintings I selected for consideration by the Brandeis University Loan Collection Acquisitions Committee. The trucking company will call for these paintings sometime Tuesday, November 22 for shipment to Boston. For your record the paintings I selected while I was in New York are as follows:

<u>Artist</u>	<u>Title</u>
John Foote, Jr.	Night Piece
John Ginzel	May 9th
Edward Millman	Weeds and Satellites
Ben Shahn	Guitar Player
Niles Spencer	Perkins Cove, Ogunquit
Max Weber	Woman and Vase

We will protect these paintings with our own insurance during the time they are in our possession, and we will return those we do not decide to purchase as soon as possible. Thank you very much for your cooperation.

Yours sincerely,

  
Spencer M. Cowan, Director  
Brandeis Student Art Rental Program

SMC:pol

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November 14, 1955

Mr. Lee Malone, Director  
Houston Museum of Fine Art  
Houston, Texas

Dear Lee:

My foreword is practically completed and will be sent to you within the next few days together with a very elaborately arranged book of photographs representing the cross-section from which you can make your choice, in addition to the objects you may have already invited. Incidentally, I think it would be important to include a small group of Pennsylvania German material. According to Mrs. Bybee, a fine collection of chalkware is available from her and Miss Bogg. I can add a few fractures and two paintings on glass. All of these can be placed within a small unit to occupy little space, but to add to the overall picture. Whatever Schimmeis are available could be incorporated.

You will notice, that the photograph book does not include the following owned by the two Houston ladies:

Girl with Dog (Bybee)  
Formal Rooster Weathervane  
Formal Horse "  
Connecticut Eagle  
Horse - Toy  
Lancaster Rooster  
Jackson on Horseback  
Dove

All of these are in the house collection. In all the previous correspondence, there has been no mention of the opening date. Since I am to speak on that occasion, I am eager to know when this takes place. I do hope it is not the first week in January, as we are opening our Zerach exhibition on January 3rd and he would probably collapse if he were not on tap the first week to make the big sales. And so, I hope yours is not before the 7th of the month. Do let me know.

Sincerely yours,

MM/ek

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# The Society of the Four Arts

FOUR ARTS PLAZA  
Palm Beach, Florida

November 30, 1955

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

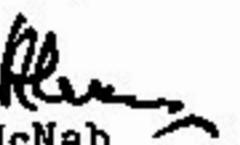
Dear Edith:

Thank you for your wonderful letter.  
I think you will enjoy Havana whether you come for  
the opening or whether you come a little later.

I have much to discuss with you when  
we meet. If nobody else has snatched the idea of  
doing the exhibition we talked about for the whole  
South, we might place the entire Four Arts at your  
disposal. Do let me know what your plans are as soon  
as possible.

Best wishes to you, I am

Sincerely,

  
Allan McNab  
Director

AMcN: jef

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November 18, 1955

Mr. Norman More  
Whitney Museum of American Art  
22 West 54 Street  
New York, N.Y.

Dear Mr. More:

We are in the process of organizing an exhibition of sculpture  
by William Zorach with a background of his early oil paintings.  
This exhibition is scheduled for a period starting December 27th  
and ending January 28th.

We are very eager to include Pegasus dated 1923 - 1924, which  
is in your collection and I am writing now to ascertain whether  
this will be available for us.

A number of the other museums are making loans. I hope to hear  
from you in the affirmative.

Thank you for your courtesy.

Sincerely yours,

KM/ek

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THE JUNIOR ART GALLERY, INC.  
301 LIBRARY PLACE, LOUISVILLE 2, KY.

SUE M. THURMAN  
DIRECTOR

NOVEMBER 25, 1955

MR. JOHN MARIN, JR.  
DOWNTOWN GALLERY  
32 WEST 51ST STREET  
NEW YORK, NEW YORK

DEAR MR. MARIN:

DURING THE SUMMER WE WROTE YOU A LETTER CONCERNING LENDING TO OUR EXHIBITION, PEOPLE AT PLAY. IN THE LETTER WE STATED THAT WE NEEDED AN ANSWER PRIOR TO THE END OF JULY--SINCE THE EXHIBITION WAS TO OPEN IN SEPTEMBER. DUE TO THESE CIRCUMSTANCES SEVERAL OF OUR REQUEST LETTERS WERE NEVER ANSWERED. PERSONS WHO WERE AWAY DURING JULY ASSUMED THAT THE REQUEST HAD EXPIRED.

NOW, WE ARE RENEWING OUR REQUESTS TO THESE PEOPLE, INCLUDING YOU, BECAUSE THE CIRCUMSTANCES HAVE CHANGED. THE EXHIBITION IS SCHEDULED TO OPEN IN LATE JANUARY, RATHER THAN SEPTEMBER, AND I HOPE THAT THIS WILL MEAN THAT FURTHER CONTACTS WITH YOU ARE POSSIBLE.

IN CASE OUR ORIGINAL LETTER WAS CONSIDERED OUTDATED AND DISCARDED, I WILL MENTION AGAIN THE LOAN WE HAD INQUIRED ABOUT.

THE THING WE HAD WONDERED MOST ABOUT IS SOMETHING FROM BALL-PLAYER SERIES BY BEN SHAHN. THIS SEEKS ALMOST ESSENTIAL IN AN EXHIBITION OF THIS TYPE. NATURALLY, IF BALL-PLAYERS ARE NOT AVAILABLE BUT OTHER SPORTSMEN ARE, PLEASE SUGGEST ANY RELATING SHAHN TITLE. THEN I HAVE ONE QUESTION WHICH HAS TO DO WITH A CARROLL CLOAR PAINTING. I SEEM TO REMEMBER A PAINTING ENTITLED "MARBLE PLAYERS" WHICH WAS PERHAPS IN ONE OF YOUR 1952 SHOWS. IS THAT AROUND THESE DAYS?

I'LL APPRECIATE YOUR EARLIEST POSSIBLE REPLY TO THESE QUESTIONS.

CORDIALLY,

*Sue M. Thurman*  
SUE M. THURMAN  
(MRS. HAROLD THURMAN)

SMT:BB

ENCLOSURES: RECENT CLIPPING AND CATALOG

THE FIRM OF

EMILY S. NATHAN      HELEN ERSKINE

PUBLIC RELATIONS  
PUBLICITY

551 MADISON AVENUE      NEW YORK 22, N. Y.

PLAZA 3-4690

December 2, 1955.

Mrs. Edith Halpert,  
Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

Dear Edith Halpert:

The Ben Shawn drawing should go to Mr. C. C. Withers, Towle Silversmiths, Newburyport, Massachusetts, the bill to the same. I told him the price was \$75. plus about \$10. for the framing and that he would have it in time for Christmas. The sooner the better as mails to Newburyport are ghastly.

Many thanks.

Sincerely,

*Emily*

ESN:rk

P. S. If there is any delay which might endanger delivery for Christmas, Mr. Withers will be in New York the 13th and could take it with him or I expect to leave for Newburyport the 14th and could take it then.

*(201) 747-0010*

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December 5, 1955

Miss Marie-Germaine Hogan  
Smith College Museum of Art  
Northampton, Massachusetts

Dear Miss Hogan:

Unfortunately, we have little information about the painting O'Keeffe sold to Mr. Emil some years ago. As you may know, Alfred Stieglitz who represented O'Keeffe until his death, maintained no records whatsoever. Also, he rarely sent paintings to exhibitions, concentrating entirely on his own galleries.

According to our book, the correct title of the painting is SQUASH FLOWERS #1 and the date of it is 1926.

Neither O'Keeffe nor we had the painting photographed, and therefore I shall be unable to send you the prints that you requested. I hope to be more helpful on some future occasion.

Sincerely yours,

MM/ek

cc/ Mr. A.B. Emil

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 14, 1955

Mr. Otto Karl Bach  
The Denver Art Museum  
Schleier Memorial Gallery  
Fourteenth Avenue and Acoma Street  
Denver 4, Colorado

Dear Mr. Bach:

Indeed, we shall be glad to cooperate with you once again by lending you paintings for your exhibition.

In our Folk Art Gallery, we have a large collection of paintings which would fit into the context. This includes portraits of men, women, and children, as well as groups. It is rather difficult for me to make the final selection, until you let me know how many of these paintings you will require. Incidentally, an example which I think would be most suitable is Miss Tweedy of Brooklyn, owned by the Detroit Art Institute. This painting incorporates the costume, furniture and decor, and is quite complete as a period record.

Sincerely yours,

BMB/ek

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 17, 1955

Mrs. John Barclay  
Greensburg, Pennsylvania

Dear Mrs. Barclay:

This morning I received a letter from Carnegie Institute which  
I am quoting for your information.

"We have withdrawn Ben Shahn's "Second Spring" from sale  
and will reject any purchasers until we hear from you.  
The policy for the 1955 International is not to reserve  
any picture; it is first come, first served. For this  
reason we must either offer a painting for sale generally  
to the public, or withdraw it completely from sale. There  
is no middle course. May I hear from you as soon as  
possible as to when the Shahn may be put back on our "for  
sale" list? There is considerable interest in it."

This is self-explanatory and I am writing to ascertain your wishes  
in the matter.

Sincerely yours,

EOW/ek

W.M. Kuhl

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# BIRMINGHAM MUSEUM OF ART

711 NINETEENTH STREET, NORTH  
BIRMINGHAM 3, ALABAMA

November 26, 1955

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R. E. LINDBERGH  
WADE BRADLEY

DIRECTOR  
RICHARD F. HOWARD

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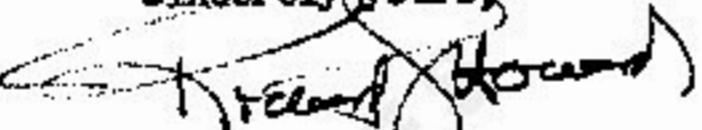
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Thank you for your note of November 25. I'm delighted that we can work together on this Exhibition which is going to be extremely interesting, and I believe, important.

With very best wishes.

Sincerely yours,



RICHARD F. HOWARD  
Director

RFH:bra



MERICAN  
GALLERY

900 WILSHIRE BOULEVARD  
LOS ANGELES 17, CALIFORNIA

TUESDAY: 22 November 1955

Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51 Street  
NEW YORK CITY 22

Dear Mrs. Halpert:

Thank you for both your letters of the 2nd and 14th November. I optimistically waited to reply to your first letter, hoping to hear from Miss O'Keeffe. My optimism has paid off because I have a reply from her!

She states: "Your list seems to me alright except for the two flower pieces. It seems to me we can do better with some other flower painting."

This of course echoes what you wrote me on the 14th.

Then she adds: "Of the other things make your own choice of 10."

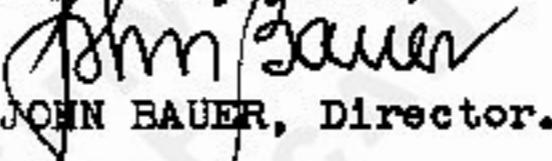
My choice would be, referring to the list I sent on 22 October: 2, 3A, 4, 5, 6A, 7A, 8A, 9, 10 and 11. This makes ten paintings and excludes No. 12. I feel that it would be fine showmanship to contrast No. 11 with No. 12. But what is your opinion?

Dr. Morley has written her regrets in regard to not having time to write the foreword. On the day I had her letter, last Thursday, Richard Brown at the County Museum told me Dr. Morley was leaving almost at once for 6 months in Africa for UNESCO.

I have therefore written John Baur at the Whitney asking him to write the foreword. I hope this meets with your approval?

I am so anxious to make this O'Keeffe show a superb event and want all the contributing factors to be worthy of her work. The catalogue must be first class!

Sincerely yours,

  
JOHN BAUER, Director.

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HARRY L. BRADLEY  
196 WEST GREENFIELD AVENUE  
MILWAUKEE, WISCONSIN

November 23, 1955

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Gentlemen:

Attached is Mrs. Bradley's check for  
eleven hundred dollars (\$1,100.00) in payment  
of the Stuart Davis painting "The Outside",  
your invoice No. 7030.

Mrs. Bradley has decided to buy this  
picture.

Very truly yours,

*J. S. Graeger*  
Secretary to H. L. Bradley

B

*destroy other drawing file*

EMBASSY OF THE UNITED STATES OF AMERICA

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SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN P. GILES  
PERRY D. DAVIS, JR.

LAW OFFICES  
**LANG, BYRD, CROSS, LADON & OPPENHEIMER**  
1600 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

November 29, 1955

5516

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

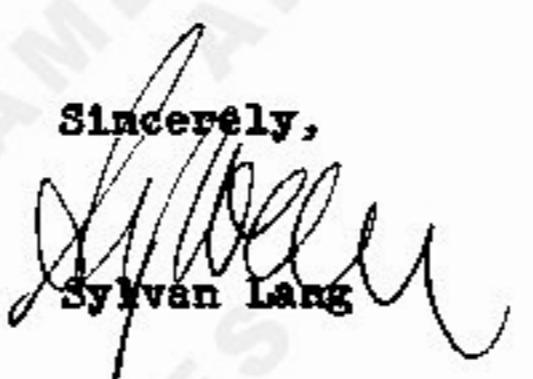
It is a long time until Christmas, but lest I do not write you before then, please accept warmest holiday greetings from Mary and me.

Lloyd Goodrich of the Whitney Museum arrived here one morning (about a month ago) and left late that afternoon for Houston. He was with the John Leepers, and we greatly enjoyed having lunch with him. Then he came to our home and was enthusiastic about both the Max Weber which we secured from you and a watercolor of Winslow Homer which he thought was excellent. He was kind enough when he got back to New York to send us an history of said picture from the date it was first sold in about 1879 down to the present time.

Knowing that you are now dealing in artists other than your own, I wish you would let me know some time if you run across a very good Benton or a Curry. Frankly, some of my friends have purchased some good pictures at sales at Parke-Bernet and other places, and I am so far from New York that I never get this opportunity. Sometime if an outstanding painting by one of said two artists is going to be put up for sale or you know about same, please communicate with me. Would not want to consider a painting by either one that was not outstanding.

Warmest regards.

Sincerely,



Sylvan Lang

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is living, it can be assumed that the information

November 30, 1955

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Re: American Primitive Art  
January 6-29, 1956

Dear Edith:

Thank you for your good letter of November 26.

In the meantime we have had a letter from John Walker telling us that we can only have six pictures from Garbisch, namely: Miss Van Alan, attributed to Vanderlyn; The Sargent Family, unknown; Columbia, unknown; Fruit and Flowers, unknown; View of Benjamin Reber's Farm, by C. Hofmann; and Vermont Lawyer, by Horace Bundy.

Could you possibly let us have a couple of Pennsylvania Fractures to fill in?

Yes, we are getting the Hogg sculptures and the Bybee picture.

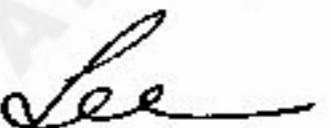
Of the photographs sent us with your letter of November 26, we should like to have the Field, the Stettinius, the Diana, and the Indian Hunter weathervanes. Do you have any information for the catalogue on these, and could we have it by return mail, please?

As you suggest, we shall write to the owners of the objects not in your possession.

We are looking forward to your introduction to the catalogue. Could you please let us have a photograph of yourself and some biographical material for publicity releases? This is very important.

Many thanks for all your effort and help.

Sincerely yours,



Lee Malone  
Director

# SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

2 WEST 15th STREET  
NEW YORK 11, N. Y.

SKOWHEGAN  
MAINE

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November 17, 1955

W. V. P.  
H. S.  
J. S.

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

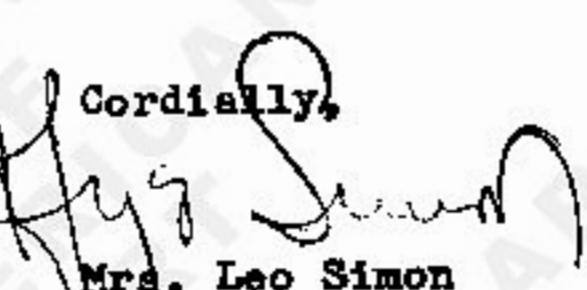
Dear Mrs. Halpert:

The annual meeting of the Advisory Committee of the Skowhegan School will be held on Tuesday, December 13th at my home, 983 Park Avenue, at 4:30 P. M.

A report on the past year will be made and plans for the coming year discussed. A short movie, in color, that was made this summer covering student activities, the school buildings, a Saturday Seminar and a visiting artist lecture will be shown.

I am enclosing a card for your convenience and look forward to seeing you.

Cordially,

  
Mrs. Leo Simon

Chairman of the Advisory Committee

AS:j  
Encl:

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**CONTEMPORARY ARTS MUSEUM**

**6945 OLD MAIN STREET ROAD — HOUSTON, TEXAS**

December 5, 1955

Miss Edith Walpert  
Downtown Gallery  
32 East 51st  
New York 22, N.Y.

Dear Miss Walpert:

I am helping Mr. Bob Wilson with the exhibition being planned for April 6-May 6 about which he has had some correspondence with you. It has now been decided that the exhibition will be devoted to Marin, Tobey and Graves with the emphasis upon the calligraphic characteristic of these artists' paintings.

We have the John Marin Memorial Exhibition Catalog and feel that a number of the paintings reproduced in there will be excellent for our purpose. We are writing to some of the museums concerned to see if we may borrow them. As for those owned by private collectors perhaps you could tell us what would be our best procedure there. And I hope that you will have some that will fit into this calligraphic theme. Of course, you will. Perhaps you will have some more suggestions now that we have a definite course in mind.

In January, Mr. Wilson, Mr. Frazier and I will be in New York at the same time and would like to make some decisions then if they cannot be made before then. Do you plan to be in New York during January?

I notice from our correspondence with you that your letter of October 8 was not answered and I do hope you will forgive us. It was not deliberate neglect. It was just that some definite decisions had to be made before continuing with the planning of the show and until recently Mr. Wilson had no assistance.

Sincerely,

*Lorraine Gonzalez*  
Mrs. Richard J. Gonzalez

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# WESTERN UNION

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(29)

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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

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151 New York Ave.  
Dumont, N.J.  
Nov. 15, 1955

Downtown Gallery  
32 E. 51st St.  
New York, N.Y.

Dear Sirs:

I am preparing a research paper on the Sacco-Vanzetti case for an adult education group in my community and I'm particularly interested in the effects of the case on the arts of the day - painting and literature especially. In this connection, Ben Shahn's great works touching on the case are outstanding and I would like to illustrate my lecture by showing photographs of some of his paintings on the Sacco-Vanzetti case.

Since Shahn has been identified with your gallery for such a long time, I thought perhaps you might be able to suggest to me some source books, pamphlets, or other easily available collections which contain pictures or prints of his S-V paintings. The titles or authors of such books or pamphlets are all I would need, although if you have any suggestions about where this material is available, it would certainly be much appreciated. Are any inexpensive prints of these paintings to be had from you, other galleries or the museums? Could I impose on your courtesy further by inquiring whether any of the other painters or other artists whom you have handled over the years have done any work touching on the case - or whether you know of any others who have exhibited elsewhere. I realize, of course, that ~~are~~ few others who may have worked in this area ~~area~~ of Shahn's stature, but to illustrate the impact of the case on the artists of the day, I would be interested merely in any names you might have.

Thanks so much for your helpfulness and courtesy.

Sincerely,  
*Zenith P. Gross*  
Zenith P. Gross  
(Mrs. Sidney Gross)

MUNSON • WILLIAMS • PROCTOR  
INSTITUTE  
312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM  
Harris K. Prior, Director

November 21, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

The Rochester Memorial Art Gallery is planning to have  
our exhibition "The Figure in Contemporary Sculpture" from  
February 3-24, following our showing from January 8-29, 1956.

As you know, Dancer Resting by Zorach is included. We  
hope that it will be possible for you to extend the loan of  
the piece of sculpture for inclusion in the exhibition at the  
Rochester Gallery.

You may be sure, of course, that the above work will be  
insured for the entire loan period.

The matter of the Rochester showing is indicated at the  
top of the loan forms for the piece of sculpture, and I believe  
I mentioned it when the sculpture was selected. However,  
please let us know if we may have your permission to include  
this work in the Rochester exhibition.

Again, thank you very much for your kind cooperation.

Sincerely,

*joseph S. Trovato*

Joseph S. Trovato  
Assistant to the Director

JST:mg

# THE DENVER ART MUSEUM

SCHLEIER MEMORIAL GALLERY     FOURTEENTH AVENUE AND ACOMA STREET     DENVER 4, COLORADO     TELEPHONE: TA. 9337  
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

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November 18, 1955

Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert,

Thanks for your letter of November 14th with its offer of paintings from the Folk Art Gallery. Perhaps if we suggest as a tentative number - three paintings from the 19th century (or earlier if they are most applicable.) A child's portrait (school age) with or without someone with him, & two groups which are colorful and interesting from a life-of-the-times and costume aspect. If glossy prints are possible to send for several of the paintings we might make a selection and return the unused prints to you.

We are communicating with the Detroit Institute of Arts and will remember your suggestion of Miss Tweedy of Brooklyn if some of the other requests are not available.

If you feel the group paintings to be far less excellent than the portraits, we could always use three portraits. Photos would be a great help in deciding.

Sincerely,

*Otto Karl Bach*  
Otto Karl Bach  
Director

OKE:ld

rise to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

December 1, 1955

Mrs. Arthur J. Zander  
Don Brook Road  
Poundridge, Connecticut

Dear Mrs. Zander:

Some time ago, you expressed an interest in American Folk Art.

For our 30th Annual Xmas Exhibition, we have selected a group in-  
cluding both paintings and sculptures and showing a variety of  
subject matter as well as media.

As usual, all the examples shown are marked at extremely low figures,  
to carry out our annual custom.

I hope you will arrange to come in.

Sincerely yours,

EWK/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GARDNER COWLES FOUNDATION  
THE REGISTER AND TRIBUNE BUILDING  
DES MOINES 4, IOWA

November 22, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a Gardner Cowles Foundation check for \$265 which is the balance due on the installation of the Stuart Davis mural at Drake University, as per the attached statement.

Sincerely,

*David Kruidenier Jr.*

David Kruidenier, Jr.  
Secretary

DKJ:mc

Enc.

Dec 3, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

M. KNOEDLER & CO., INC.  
14 EAST 57<sup>TH</sup> STREET  
NEW YORK 22, N.Y.  
PARIS, 22 RUE DES CAPUCINES  
LONDON, 14 OLD BOND STREET  
CABLE ADDRESSES  
"KNOEDLER"  
NEW YORK PARIS LONDON

December 3, 1955

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Attention: Mrs. E. Halpert

Dear Mrs. Halpert:

At long last, I have the report for you on the several items which were sent in to us and which we understand belong to one of your customers. The following is the estimate of the cost involved in putting them in order.

Picasso Pencil Drawing "Two Women" 18-1/2 x 24 paper

Remove old Scotch tape from across middle of back of drawing and clean drawing to remove mildew, etc....  
.....\$ 20.00.

We must point out that while we can remove the tape and old adhesive, there is likely to be a stain across the center of the drawing, as our experience was that the application of Scotch tape has a tendency to make the paper somewhat transparent. It is unfortunate that the tape was put on in the first place, and it should be taken off as quickly as possible, but there will be some evidence still remaining. If this drawing is to be reframed, we would suggest that it be strained on a wood strainer, the additional cost for which would be \$5.00, and it would be necessary for us to have the rabbet size of the frame.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 17, 1955

Mr. Richard Loeb  
Casilla 240-V  
Correo 15  
Santiago, Chile

Dear Richard:

Needless to say, I am offended and shocked that I have had no word from you for several years, although I wrote chunky and finally cross letters because of the balance due.

You know this business well enough to understand that we cannot afford to take losses, even as small as \$300 and, I am sure, that you would not want us to do so.

Please do not make it necessary for me to follow this through any further, by sending a check by return mail.

Sincerely yours,

EGR/ek

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. James H. Beal Schenley Apartments Pittsburgh 13, Pennsylvania

November 29, 1935

Mrs Haupert:

Please do not ship the College.

If you will wrap it carefully in  
a package I shall carry it  
to you later in the winter —  
after the first of the year —  
unless an authorized person  
needs for it write written order.  
Thank you —

*Rosina J. Beal*  
(Mrs. James H.)

prior to publishing information regarding sales transactions,  
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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

[Dec. 1955?]

**Memorandum from** Lawrence Allen

Mr. Bernard Douglas - Stockton, New Jersey  
has a 1933 Zorach watercolor, which he bought  
from Mr. Zorach. He wants to turn this in for  
the Shahn "Mother and Child" in the Christmas  
show, priced at \$500. I told him you would  
write within a day or two.

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 26, 1955

Mr. Leon Anthony Arkas  
Carnegie Institute  
4400 Forbes Street  
Pittsburgh 13, Pennsylvania

Dear Mr. Arkas:

This morning we sent a telegram to Carnegie regarding the sale  
of Ben Shahn's Second Spring. This letter is a confirmation.

Thank you for your courtesy.

Sincerely yours,

BGH/ek

riar to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I'm sure you're busy sbs.  
Hope we'll see you soon,  
Londy,  
Sibyl

metc

prior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 14, 1955

Mr. Robert Osborn  
Salisbury, Connecticut

Dear Mr. Osborn:

Some time ago, Ben Shahn told me that you wished to purchase his watercolor The Surveyor. He also advised me to give you the special price of \$500.

Unfortunately, I was under the impression that he had already advised you that the picture was in our possession. But when he last called, he mentioned that I was to have written to you. And so, I am now advising you that the picture is still held until you make your decision. When do you expect to be in town? I hope soon as we are very low in Shahn's stock, as you know, and would like to have your decision shortly.

My best regards to you and Elodie.

Sincerely yours,

EKM/ek

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 26, 1955

Mrs. Joseph Whelan  
1360 Oxford Rd  
Grosse Pointe 36, Michigan

Dear Mrs. Whelan:

The photograph that I promised has just arrived and I am now  
enclosing it.

All the information is listed on the reverse side and the price  
is \$2800.

This will not be shown to anyone until you have had an opportunity  
to study the photograph and to advise me of your decision. Also,  
if you would like to have the painting shipped to you on approval,  
I should be glad to do so.

Sincerely yours,

EGN/ek  
Inc.

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*The Society of the Four Arts*  
FOUR ARTS PLAZA  
Palm Beach, Florida

November 23, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York City, New York

Dear Edith:

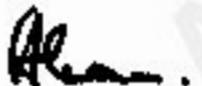
I have been meaning to write for a long time but the move northward to Palm Beach has kept me very busy, particularly as I am also helping out this new Havana Museum.

You will shortly be receiving an invitation to attend the formal opening which is scheduled for December 14th. We hope very much that you can come, but if not I look forward to seeing you here in Florida sometime during the season.

The National Museum in Havana is planning an active exhibition program commencing in February of next year. One of the exhibitions which we are most anxious to have would be a small group, 15 or 20 items, from your Gallery. We naturally will pay expenses and printing of a small illustrated catalogue. Would you be interested?

Best wishes to you, I am

Sincerely,



Allan McNab  
Director

AMcN: jef

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UNIVERSITY OF CALIFORNIA

Department of Art  
LOS ANGELES 24, CALIFORNIA

November 16, 1955

*JM*  
*John*  
Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Will you be so good as to return, express, a collection of fifty Marin catalogues? We continue to sell them and you should be glad to know that we have sold the supply which was hanging heavy on the Whitney Museum's hands, so you will have no happy returns from that quarter.

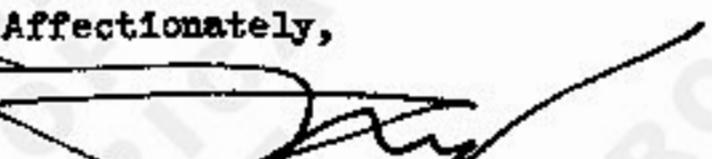
*shipped  
1/22/55*

The University Press expects to publish the Marin book and the Graves book simultaneously, which means sometime late in January. I imagine that they will both be in book stores by the time the Graves show opens in New York on February 28. The Marin book will be eight pages larger than it was before, and the Whitney should be pleased to have its own catalogue.

Send me word that you are satisfied with the way in which I have applied John's contribution. He is getting \$500.00 worth of hard cover books at the 40 percent discount, and I dare say you will have use for them around the Gallery.

In all haste.

Affectionately,

  
Frederick S. Wight  
Director of the Art Galleries

FSW:ds

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may be published 60 years after the date of sale.

December 5, 1955

Mr. Thomas Messer  
American Federation of Arts  
1043 Fifth Avenue  
New York, N.Y.

Dear Mr. Messer:

I should like to obtain some information from you regarding  
one of the paintings in a traveling AFA Exhibition.

The painting I have in mind is DUSK HOUR by Max Weber. Can  
you tell me whether it was consigned to you for sale and if  
so, at what price.

I shall be most grateful for the information.

Sincerely yours,

ZEM/ok

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November 30, 1955

Mrs. Charles L. Bybee  
1909 Olympia Drive  
Houston, Texas

Dear Mrs. Bybee:

I have received the final list of objects selected for the Houston Museum Exhibition. The following are included in the selection and represent some of your original choices:

Overmantle Panel  
Children with Toys  
Toy Horse  
Parrot  
Blue Heron Decoy  
Church Rooster- Weathervane  
Fruit and Leaves in Basket - Velvet

There are a good many of your personal preferences omitted and I am now attaching photographs as reminders in order to ascertain whether you wish to have us ship them to you directly for further consideration and for trial in your own home.

We have discovered a less expensive method of transporting both paintings and sculptures - Denver-Chicago Trucking Company. I would suggest that you decide at your earliest opportunity.

Incidentally, I have no photographs of several items which I think you will remember.

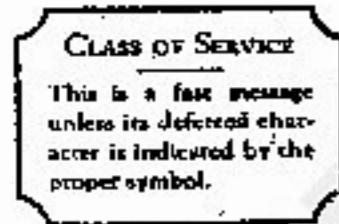
Dove Weathervane  
Schimmel Eagle  
Profile Portrait in Watercolor of James Locke by Joe Davis  
The Watercolor Still Life (which we just had reframed)

My very best regards.

Sincerely yours,

GW/ek  
Enc.

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# WESTERN UNION

## TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS	
DL	= Day Letter
NL	= Night Letter
LT	= International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA382 PD-BUFFALO NY 17 515PM

MRS EDITH HALPERT, CARE DOWNTOWN GALLERY  
32 EAST 51

YOUR EFFORTS TO GET SHANN PAINTING HERE WEDNESDAY GREATLY  
APPRECIATED MANY MANY THANKS

KATHRYN M YOCHELSON 394 WOODBRIDGE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

---

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, President - ROBERT H. TANNAHILL, Vice-President - SELDEN B. DAUME - CHAS. T. FISHER, JR.  
MRS. EDSSEL B. FORD - LESLIE H. GREEN - JAMES S. WHITCOMB

---

EDGAR P. RICHARDSON, Director

WM. A. BOSTICK, Secretary & Business Manager

Phone *Temple 1-0360*

November 14, 1955

Mrs. Edith G. Halpert  
Director  
Downtown Gallery Inc  
32 E. 51st St.  
New York City 22

Dear Mrs. Halpert:

Could you at your convenience give me an estimate of the present value of the John Brown series by Jacob Lawrence, which the Milton Lowenthals have given to us? It is a fine and important gift and I should like to give them credit for an appropriate valuation. No doubt they have also approached you for an estimate of its value for their own tax records. But we shall send them a Certificate of Gift, on which we will enter the valuation placed on the gift.

And don't forget that the archives of the Downtown Gallery belong, some day, in the Archives of American Art.

Sincerely yours,

*EPR*

E. P. Richardson,  
Director

# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 18, 1955

Dear Mrs. Halpert:

This is to confirm the sale of the Ben Shahn drawing SHAKESPEARE which was consigned to us September 27, 1955.

As it was a direct sale without rental we are enclosing a check made out to the order of the gallery in the amount of \$180.25, based on the purchase price of \$175 plus city sales tax. The purchaser was Mr. Ted Cott of 1 University Place who is affiliated with the Dumont network.

We also enclose our statement for the 10% handling charge.

Sincerely yours,  
*Florence Olson*  
Florence Olson  
Art Lending Service,  
Executive Secretary

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York  
enc.

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may be published 60 years after the date of sale.

December 6, 1966

Mr. Sylvan Lang  
Lang, Byrd, Cross, Ladd & Oppenheimer  
1500 Millett Building  
San Antonio 5, Texas

Dear Sylvan:

Your letter was a pleasant surprise, as I had just given up hearing from you. As a matter of fact, I am still waiting to get your reaction in connection with the Weber, BRUSH-HAIR episode.

Naturally, I was delighted with the report that Goodrich approved of your Weber and the Homer watercolor. He is a qualified expert in connection with both artists, since he has written about them and exhibited their work consistently.

Indeed, I shall be glad to help you with any purchase that you have in mind, and shall let you know when I hear about a good Benton or a Curry. Frankly, they are not among my favorite artists, but I think I will know a good one when I see it.

When are you and Mary coming up in this direction? Incidentally, I am flying to Houston where I am supposed to give a talk at the museum on January 6th. There is just a vague possibility, that I can take enough extra time to visit you in San Antonio as well. In which event, I will let you know in advance in order to get a legal drink - and naturally to see you. Meanwhile, my best regards to Mary and you.

Sincerely yours,

EDW/ah

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November 17, 1955

Mr. E.P. Richardson, Director  
The Detroit Institute of Arts  
Detroit 2, Michigan

Dear Mr. Richardson:

Enclosed you will find the official appraisal of the Jacob Lawrence  
paintings.

No, indeed, my interest in the archives has not diminished whatsoever,  
but the trustees of my foundation are a tough group and to date  
have not been able to obtain any decision; but hope that at the next  
meeting I can break down the two dissenting members.

In revising my will recently, I have assigned all the gallery  
records to the archives. These will include complete sets of photo-  
graphs, full inscribed as to exhibitions and reproductions, as well  
as the clipping books and the remaining letters. I am still work-  
ing on the existing correspondence, clearing out all the unessential  
papers which refer merely to delivery of pictures and similar data.  
Unfortunately, my free time is so limited, that this is a very slow  
process, but you will get the material some time in the relatively  
near future.

Sincerely yours,

EGB/ek  
Enc.

LAWRENCE H. ELDREDGE  
President  
  
HENRY C. PITZ  
Vice-President  
  
EDWARD STARR, JR.  
Financial Vice-President  
  
JAMES P. MAGILL  
Treasurer  
  
JAMES KIRK MERRICK  
Secretary  
  
DOROTHY KOHL  
Executive Director

# The Philadelphia Art Alliance

251 SOUTH EIGHTEENTH STREET - PHILADELPHIA 3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be prohibited 60 years after the date of sale.

November 29, 1955

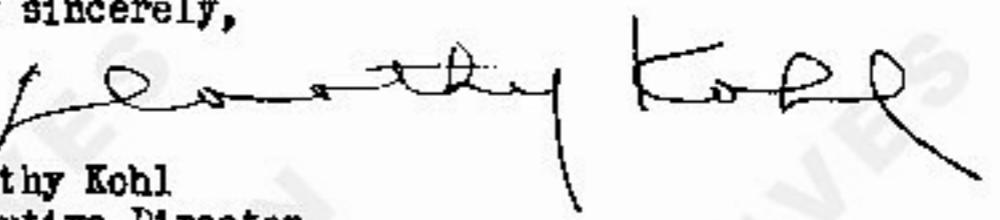
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

My dear Mrs. Halpert:

Thirteen of the Weather Vanes which you permitted us to show over the summer months in our hall cases have been returned to you. One was sold - a Horse - and as soon as this sale is completed a check will be mailed to you.

It was indeed a very interesting exhibit.

Very sincerely,



Dorothy Kohl  
Executive Director

DK/hg

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may be published 60 years after the date of sale.

November 22, 1955

Mr. Edward H. Dwight  
Curator of American Art  
The Cincinnati Art Museum  
Cincinnati 6, Ohio

Dear Mr. Dwight:

Enclosed are copies of our letter of this date to your insurance company Macomber and Company, Inc., Express Company's report and our curator's report which are all self explanatory.

This is in answer to a letter of November 17 received from Marie Blatherwick, Registrar. We shall appreciate your comments on this situation.

Very truly yours,

Jos. G. Butler,  
Director

JGB:be  
Incls. 3

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 30, 1955

Mr. Mitchell Siperin  
36 Kilsyth Road  
Brookline 16, Massachusetts

Dear Professor:

So, Brandeis is getting too rich to accept pictures?

Allan Edel telephoned me twice regarding his offer to the University  
of two paintings by Hals and O'Keeffe respectively adding, that to  
date he has received no reply. As a courtesy to him and to me,  
won't you or whatever official has charge, write to him immediately.  
In time, he may make additional gifts both to the future museum  
collection, and to your lending library.

Where have you been all this time, and why don't I hear from you?  
Give my love to the three girls.

Sincerely yours,

BBH/ek

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December 1, 1955

Mrs. James Cooper  
Clark Road  
Woodbridge  
New Haven 15, Connecticut

Dear Mrs. Cooper:

Some time ago, you expressed an interest in American Folk Art.

For our 30th Annual Xmas Exhibition, we have selected a group including both paintings and sculptures and showing a variety of subject matter as well as media.

As usual, all the examples shown are marked at extremely low figures, to carry out our annual custom.

I hope you will arrange to come in.

Sincerely yours,

KOB/ek

22 November 55

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

I have received your letter of Nov. 17 concerning the \$700 balance I owe you. In the last paragraph of that letter you state that if I am unhappy with the purchase of the painting I may return it to you, and you will make a refund to me of the payments made less a fee of 10%. Since I am unhappy with the purchase of the painting I accept this offer very gratefully, and shall ship the painting to you.

I shall crate it very carefully, and insure it properly. I have not seen the painting for almost a year and a half, since it is in my wife's custody; and the probability is that were I to keep it I should never be able to see it. My wife has agreed to allow me to return it to you, provided I turn over to her 50% of the money refunded. This situation, however, is not the reason I have not payed you the money owed. The fact is that because of the very stern financial clauses

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Leonard B. Schlosser

11 Fifth Avenue

New York City 3

Ben Shahn	Builders	Tempera	
Niles Spencer	Icehouse	Casein	
Ben Shahn	Studio Chairs	Silk Screen	
Georg Kolbe	Reclining Man	Bronze	350
Paul Klee	der Seidtänzer	Color Lithograph	1000
Georges Rouault	Qui ne se grime pas (From "Miserere et Guerre")	Etching & Aquatint	
Joan Miro	Games	4 Color Lithograph	

Tr 88691

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
4400 FORBES STREET  
PITTSBURGH 13, PENNSYLVANIA  
*Mayflower 1-7300*

GORDON BAILEY WASHBURN  
DIRECTOR

LEON ANTHONY ARKUS  
ASSISTANT DIRECTOR

December 5, 1955

Mrs. Edith Halpert, Director  
The Downtown Gallery  
52 East 51st Street  
New York 22, New York

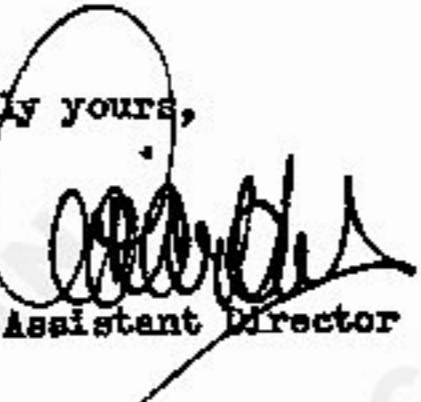
Dear Mrs. Halpert:

I am enclosing an invoice for the ten per cent handling charge on the sale of Ben Shahn's Second Spring to Mrs. John Barclay of Greensburg, Pennsylvania. This is in accordance with the conditions set forth in our entry form.

May we tell you how pleased we are that the picture will remain in this part of Pennsylvania?

With my warmest greetings,

Cordially yours,



A handwritten signature in black ink, appearing to read "Leon Anthony Arkus". Below the signature, the title "Assistant Director" is printed in a smaller, sans-serif font.

LAA D  
Encl.

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(1-20145)

Mrs. Yoland D.  
622 North Beverly Drive  
Beverly Hills, California

Dear Mrs. Markson:

I had a slight accident which slowed me down considerably and this is my first chance to attack the enormous folder of dictation. I hope you will forgive me for being so slow.

When I checked with the office, I found that both the signature and the frame repair had been attended to very promptly and the painting by Karfiol was already packed and en-route to California. It has always been the policy of this gallery not to encourage anyone to retain a painting unless he or she was truly enthusiastic about it, and I certainly don't want to deviate from this policy in this instance. However, you will agree that the situation is an embarrassing one, in view of the fact that Mrs. Karfiol was here at the time, met you and was apprised of the sale. Furthermore, I immediately transmitted the amount of your check assigned to the Karfiol painting.

For the present, it would be more politic to retain the picture and arrange to exchange it for another example by this artist at some future time. On the other hand, when you see it at home, I am sure that you will feel strongly enough about the quality to find a place in your home for this outstanding canvas. Won't you let me know how you feel about this?

It was a pleasure to meet you and experience your response to paintings. That is why I broke down about the Shahn. And, it was wonderful of you to send me the gift.

My very best regards.

Sincerely yours,

EHH/sk

tion to publishing information regarding sales transactions.  
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CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
4400 FORBES STREET  
PITTSBURGH 13, PENNSYLVANIA  
*Mayflower* I-7300

GORDON BAILEY WASHBURN  
DIRECTOR

LEON ANTHONY ARKUS  
ASSISTANT DIRECTOR

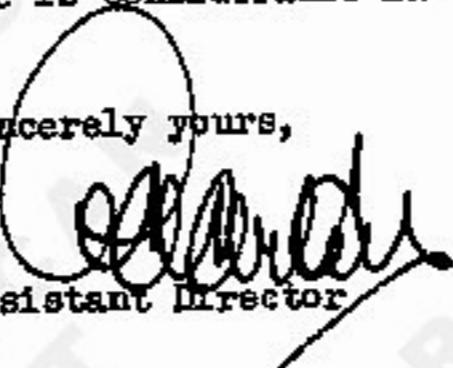
November 15, 1955

Mr. L. A. Allen  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Allen:

We have withdrawn Ben Shahn's "Second Spring"  
from sale and will reject any purchasers until we hear  
from you. The policy for the 1955 International is not  
to reserve any picture; it is first come, first served.  
For this reason we must either offer a painting for sale  
generally to the public, or withdraw it completely from  
sale. There is no middle course. May I hear from you  
as soon as possible as to when the Shahn may be put  
back on our "for sale" list? There is considerable in-  
terest in it.

Sincerely yours,

  
Assistant Director

A.R.T.

THE ZURIER COMPANY  
OF LOS ANGELES

4840 W. JEFFERSON BOULEVARD  
LOS ANGELES 16, CALIFORNIA  
TELEPHONE REPUBLIC 2-8144

MANUFACTURERS' REPRESENTATIVES

LOS ANGELES  
PHOENIX

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
was published 60 years after the date of sale.

December 5, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Was very pleased to hear that you had a good run on Doves since the opening of the collage exhibition. This is understandable, and someday Dove should achieve even greater recognition.

Want to thank you for being patient in giving me reasonable time to live with the paintings you sent. We returned one and now comes the decision about the other two. These two are choice paintings for me, and I'd like to keep them both --- but it seems to boil down to "The Moon". "Long Island" will be sent back with great reluctance --- "The Moon" will be kept with great pleasure.

Enclosing a check for \$500.00 to go towards paying for this picture. Would like to take care of it in three or four payments rather than send the entire amount at one time. Will send a check for the entire amount if you would rather have it that way, but hope that a few installments will be just as satisfactory to you.

Am planning a trip to New York with my wife, and if all goes according to schedule, we should arrive in that great city on the 27th of this month. Will call you when we get in.

Very best regards,

*Mal*

MMZ/jh  
Enc.

WILLIAM H. LANE FOUNDATION

LEOMINSTER, MASSACHUSETTS

November 17, 1955

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, 22, New York

Dear Edith:

I have been feeling a little like the boa constrictor  
that swallowed the pig-surfeited and slightly groggy.

Our visit to the Weber's was for me a significant and  
deeply appreciated as well as an amusing experience.

The experience of discovery resulting from my first  
exposure to a significant body of Weber's work was one  
of the rare adventures.

I suffered no ill effects from the downpour no doubt  
because I was generating sufficient heat to counteract  
it.

I feel a little in awe of my acquisitions and have  
come to feel some reservations toward the Card Players.  
If the financial advantage of the transaction can be  
retained I would like to do something about this one  
in the direction of Rush Hour New York or an equivalent.  
Advise me as you think best.

Warm regards,

WILLIAM H. LANE FOUNDATION

William H. Lane

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December 1, 1955

Mrs. Walter Setter  
Mall - 27th Street  
Georgetown  
Washington, D. C.

Dear Mrs. Setter:

Some time ago, you expressed an interest in American Folk Art.

For our 30th Annual Xmas Exhibition, we have selected a group including both paintings and sculptures and showing a variety of subject matter as well as media.

As usual, all the examples shown are marked at extremely low figures, to carry out our annual custom.

I hope you will manage to come in.

Sincerely yours,

BBB/ak

cc/ 200 Beacon Street  
Boston, Massachusetts

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WALTER WERNER  
Juniper Ridge  
Danbury, Conn.

December 2, 1955

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Perhaps the noblest of the arts, like the noblest of professions, de minimis non curat, but your memo of our visit this week does not include the Preusser. (In case I'm spelling his name wrong, the picture over the stairwell). Your records will show in their habitually impeccable manner, I think, that the star is beamed directly at us.

Charlotte joins me in sending our best wishes. We expect to see you soon, if not before, then when we swoop down to pick up our new acquisitions (--and it will be after 10 AM of the appointed day).

Sincerely,

*Walt*  
Walter Werner

WW:af

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December 5, 1955

Mr. Cranston Jones  
Time Inc.  
Time & Life Building  
Rockefeller Center  
New York 20, N.Y.

Dear Mr. Jones:

Thank you for your note.

I, too, am sorry that we missed the boat on the Dove, but can understand the problem.

It may interest you to know, that we are organizing an exhibition to open December 27th. This is very much in line with the present change in artistic climate and was planned some months ago as an educational document in addition to its important aesthetic contribution. The exhibition comprises a cross-section in time and subject of sculpture by William Zorach, ending with 1955, and including the variety of media he employed. As a background for the sculptures, we are using a group of oil paintings produced between 1913 - 1929. All of these are in the cubistic and abstract manner, and several were shown in the famous Armory Exhibition.

Our purpose is to point out the fact that the idea of so-called "Modern Art" is quite dated and that it was the starting point for many of our current humanistic artists whose work always has reference to natural forms. This type of evolution is not uncommon but the Zorachs will make the demonstration very effective, since the period of evolution includes four decades leading to his present position of one of the great sculptors of our period.

We have all the material on hand at present, and I shall be very glad to show the paintings and sculptures to you at your convenience. It would be nice to see you.

Sincerely yours,

MM/ek



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, FOUNDER  
FLORA WHITNEY MILLER, PRESIDENT

HERMON MORE  
*Director*

LLOYD GOODRICH  
*Associate Director*

JOHN I. H. BAUR  
*Curator*

ROSALIND IRVINE  
*Associate Curator*

MARGARET MCKELLAR  
*Executive Secretary*

November 28, 1955

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I am delighted that the Canadian printing company wants to distribute ABC. Judging from their letter, however, I imagine that they will want to print it themselves as a kind of prestige advertising for their own work. I personally have no objections and they could, of course, borrow your plates or have a set of electros made from them.

Considering the semi-commercial nature of the distribution, I do think it might be proper to ask for royalties and am grateful to you for considering me in this respect. The usual royalty is 10%, which would be  $2\frac{1}{2}\%$  per copy. Our contract stipulates that the foundation and I divide evenly any money from outside publication. This would make my royalty 5%, or  $1\frac{1}{4}\%$  per copy. On a printing of 15,000 it would come to \$187.50. If you think this is fair, I would be perfectly satisfied with such an arrangement.

I see no objection to including a note on Canadian art on the inside front cover, as they suggest, but it might be well to stipulate that we see and approve the statement before it is published.

My best as always,

Yours sincerely,

*J. dek*  
Curator

JIHB:pp

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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

TELENTE HOGGUARATI W 026

BY ARRANGEMENT

respected but could not agree with  
Coll. someone has sent me his  
name & the current book title?

I'd love to know what you think  
of Herbert Read - just think  
maybe!

Best wishes for the new dispensary  
- at the moment I almost wish

I had one in my own house

Yours sincerely & sincerely  
J. S. B.

If you take a photograph of my broken  
Dove I'd like to have it to send away  
so see

J. S. B.

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. A. I. Henderson  
450 E. 63rd Street, New York 21, N. Y.      TE 8-2284

Dear Mrs Halpert,

This to thank y for showing me yr eagles on such short no-  
tice last wk; I had intended, and sincerely, to call y the next  
afternoon after thinking them over, to say that the large copper  
eagle which I particularly admired I felt was too large for us  
at the present time; and the other one is not quite what I have  
in mind. Now that I have the good fortune of knowing ~~Eagles~~ fly  
to you, perhaps y will be good enough to inform me especially of  
RAMFANT eagles which may come yr way; a postcard will suffice  
& is better than telephoning as I am presently half in Conn't.

Sincerely yrs,

*Priscilla A. Henderson*

HARNETT DAMAGE:

Frame chipped at various points on all sides.

Frame liner knocked loose from frame, especially at upper left corner.

Stretchers loosened and two keys knocked out.

Paint chipped to ground at top edge of canvas, 28" from left edge.  
Chip is at top of ridge caused by loosening of canvas.

Two tears, one over the other, 1" apart, 35" from left edge, 24"  
from top edge.

Upper tear is T shaped, 5/8" x 5/8".

Lower tear is C shaped, 3/4" x 1 1/2".

Both tears have a horizontal abrasion line beginning about 5" from  
the right of the inside edge of the stretcher, extending through and  
past the tears, about 3" to the left.

Lower abrasion line has traces of what appears to be gold leaf and  
gilders clay rubbed into the paint surface.

Apparently some gilded object was leaning, or pressed, against  
the front of the painting over the stretcher, and was moved to the left,  
slipping through the canvas. The tears are about 2 to 3 inches above  
the center horizontal cross piece, so that the object could have been  
quite large, and was prevented from going further through the canvas  
by the cross piece.

# BIRMINGHAM MUSEUM OF ART

711 NINETEENTH STREET, NORTH  
BIRMINGHAM 3, ALABAMA

November 14, 1955

*Mr. Crawford*  
CITY COMMISSION OF BIRMINGHAM  
J. W. MORGAN, PRESIDENT  
R. E. LINDBERGH  
WADE BRADLEY

DIRECTOR  
RICHARD F. HOWARD

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It was so nice seeing you again in New York. I enjoyed so much our chat in the morning and hope I didn't get you up too early.

I'd like to confirm my request for the loan of the Zorach Head<sup>W</sup> of a Marathonian for the Archaic Smile Exhibition in January.

If it is convenient with you, I'd like to have Budworth pick the objects up during the week between Christmas and New Year's. Will you please let me know if you wish us to insure them. I'll write you later about the spring exhibition.

Very best wishes and thanks again.

Sincerely yours,

*Dick Howard*

RICHARD F. HOWARD  
Director

RFH:HRA

THE MUSEUM BOARD  
WILLIAM H. SPENCER, CHAIRMAN  
MRS. I. CROOM BEATTY  
MRS. HERBERT E. SMITH, JR.  
HUGH DANIEL  
RAYMOND J. MCNAMEE  
MRS. R. L. INGALLS  
CHARLES W. O'NEAL  
JOSEPH F. JOHNSTON  
HARRY J. MCCORMACK  
JAMES A. SIMPSON  
J. CRAIG SMITH  
JACK R. SMITH  
LINDSAY C. SMITH  
J. J. F. STEINER  
MERVYN H. STERNE  
MRS. J. ERROL TIDMORE

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may be published 60 years after the date of sale.

November 26, 1955

Mrs. Louise B. Clark  
B. M. S.  
Beale Memorial Art Gallery  
Overton Park  
Memphis, Tenn.

Dear Mrs. Clark:

The Shahn serigraph entitled Silent Night has been out of print  
for two years. However, we have just succeeded in obtaining three  
copies at \$45.00.

If you are interested, please let me know immediately as we have a  
very long mailing list. I am sure, that you will understand our  
position.

Sincerely yours,

EKM/ek

**THE ZURIER COMPANY**  
OF LOS ANGELES

4840 W. JEFFERSON BOULEVARD  
LOS ANGELES 16, CALIFORNIA  
TELEPHONE REPUBLIC 2-8144

MANUFACTURERS' REPRESENTATIVES

LOS ANGELES  
PHOENIX

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November 21, 1955

*let me know  
when to come*  
**Mrs. Edith Halpert**  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Just talked to my office and they read your last letter to me over the phone. Have sent someone over to my house to pick up the Dove painting of "Good Breeze" and asked them to bring it to Paul Kantor who is going to ship it to you. This will all be done today.

Thanks for your good wishes. There is no problem between my wife and me as far as paintings are concerned. She loves them as much as I do. The only problem is, where is the dough going to come from?

Thanks again. Will be in touch with you as soon as I get home from our honeymoon. Regards.

Sincerely,

*M.H.P.*

MMZ/jb

10745 Chalon Road

Los Angeles 24

November 22, 1955

Dear Miss Haupert:

I have delayed answering  
your nice letter of November 12 for I  
was waiting for the photograph of the  
pencil drawing "Cafe" by Kuniyoshi,  
which has not yet arrived.

I should appreciate your sending  
me (at my expense) the lithographs you mention,  
provided they are studies of a woman or  
man and will fit in a wall space 20 inches  
wide. Our home here is quite "heavy"  
with paintings but I am interested in pro-  
curing two pencil sketches for my  
dressing room.

If you have not sent the "Cafe"  
photo and if it is more than 20 inches  
wide, it will not be necessary to send it.

Thank you for your interest.

Sincerely,  
Mary Jergens  
(Mrs. Andrew)

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may be published 50 years after the date of sale.

November 23, 1965

Mr. Peter I. Freygood  
Cambridge Press  
400 Atlantic Avenue  
Montreal, Canada

Dear Mr. Freygood:

Thank you for your letter.

This project was subsidized by a smaller foundation which arranged with us  
to sell the pamphlets at actual cost if ordered in quantity. Also, it  
paid Mr. Baur for his services and has continued to pay him a royalty on  
any reprints. I shall check with the foundation to ascertain what the  
financial arrangement should be. For your information, we have all the  
original plates and the printing here will be far less than in Montreal,  
in view of this fact, since you will have the advantage of the prepared  
material.

You will hear from me shortly.

Sincerely yours,

EGH/ek

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November 29, 1955

George Jensen  
667 Fifth Avenue  
New York, N.Y.

ATT: MISS KLIMMEN

Dear Miss Klimmen:

We have telephoned several times regarding the five prints which were withheld by you from our April 19th consignment #5441. The pictures were all returned in May.

Won't you please look into this matter and send us a written report if any of these were sold and will you be good enough to return the prints still in your stock.

Thank you for your courtesy.

Sincerely yours,

EKH/ek

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November 25, 1955

Mrs. John Barclay  
Greensburg  
Pennsylvania

Dear Mrs. Barclay:

It was so nice meeting you and I hope you were not too inconvenienced seeing pictures in the dark.

Immediately upon your departure I telegraphed Mr. Gordon Washburn advising him that the picture was no longer for sale.

It occurs to me that it might be wise to have the painting shipped to you directly from the Carnegie Institute rather than have it returned here for repacking etc. What do you think? Please let me know as the show closes in the near future.

Sincerely yours

EGLA

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Cambridge Press, Lithographers and Printers, 1222 Rue • Calumet II22



MONTREAL, November 16th, 1955.

General Manager,  
Princeton Press Inc.,  
270 LaFayette Street,  
New York 12, N.Y.

Dear Sir:

The booklet "ABC for Collectors' of American Contemporary Art" has recently come to my attention. We are printers not publishers, interested in art. As a matter of fact I am an amateur collector of Canadian paintings.... we are considering 2 things or both:

I To get a sponsor - like a Paper Company or a Bank to give us an order for printing 15,000 or so with probable wording on inside cover "With the Compliments of etc." or "Sent to you in the Interest of Art by....."

II Print a few thousand, ourselves sending them to prospects for printing in the Advertising & Sales Club in Montreal.

Would you give us permission to reprint as is, or with additional note on Canadian art angle; on inside front cover by our President.

Would you contact Mr. I. H. Baur and get his reaction on this.

Yours very truly,

CAMBRIDGE PRESS

Peter I. Freygood.  
Sales Manager.

PIF/wz

N.B. Please send me an additional 3 copies and bill for charges. Thank you.

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*AFA*

## Mystic Seaport

a 19th century coastal village recreated by  
**Marine Historical Association, Inc.**  
Mystic, Connecticut

RC
C.H.
A.E.X.
L.D.B.
G.B.E.
J.R.W.
C.W.G.
E.M.A.
R.P.A.
J.O.G.
L.S.
C.
D.
S.
O.
P.
Q.
R.
T.
M.

28 November 1955

Miss Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

I have your letter of November 26, relative to the little carved wooden figure of the naval officer which you have acquired. This interesting carving was in our library for several months, having been placed on loan.

The dealer who brought the carved figure here called it "a sign" for an instrument makers' shop, and stated it was of American origin. I could find no documentary evidence to support this, nor could the dealer produce any such proof.

From its design, I should judge it to have been used in the window of a tailor shop, or on a pedestal, for a street sign, or for an instrument maker's shop. It appears to be about a century and a quarter old. It looks more British than American.

There was no attempt at research. The dealer brought it here for sale. I did not learn until some time later that it was actually loaned by one dealer to another and that we were custodians. I agree with you that it is a most attractive little figure and I regret there was so little information available as to its origin.

I was not aware that the American Art Gallery, which you founded in 1929, was connected with The Downtown Gallery. I will look forward to visiting you in New York when I get to the city again.

Sincerely,

*Edouard A. Stackpole*  
Edouard A. Stackpole  
Curator

EAS:gj

The Howittown Gally

Dear Madam.

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.

Nov. 21 - 55

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

We have for sale a nice Old Penn.

German Fraktur Certificate, in my nice cond.  
price \$55.00

If interested, advise me.

Respect.

C. M. Heffner

Kate Wm. 9 live  
Katherine and wife  
Bud S

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may be published 60 years after the date of sale.

November 28, 1955

Mrs. Katherine Kuh  
The Art Institute of Chicago  
Chicago 3, Illinois

Dear Katherine:

I am so glad that you will be in New York again and this time I  
hope you will have a free evening.

It was too bad about the Worcester Sheeler. How about sub-  
stituting River Rouge Plant painted in 1932 and measuring  
20 x 24 inches. This belongs to the Whitney Museum and has  
been shown very little. In Europe, it is quite a remarkable  
example.

I was under the impression, that I mentioned to you the ex-  
hibition which I planned for February and which will include  
Church Street El. This is very important in the exhibition and  
I hope to get it. Perhaps, we can both arrange for the same loan.  
Why don't you wait until you get to New York, as there are sev-  
eral other substitutions you might consider including Amstreeck  
Mills in the Windfohr collection.

And so, I look forward to seeing you.

Sincerely yours,

EOR/ek

THE UNIVERSITY OF NEBRASKA  
LINCOLN 8, NEBRASKA

OFFICE OF THE  
COMPTROLLER

November 17, 1955

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, N. Y.

Dear Sir:

Enclosed please find invoices to be signed by you in the  
lower right hand corner covering payment for "From Trees"  
by Arthur G. Dove in the amount of \$1,000.00.

As soon as these invoices are returned we will place them  
in line for payment. Return to the General Business Manager's  
Office, 102 Administration Building, University of Nebraska,  
Lincoln, Nebraska.

Yours very truly,

*John K. Selleck*

John K. Selleck  
General Business Mgr.

h  
enc.

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November 23, 1956

Mr. Richard P. Howard, Director  
Birmingham Museum of Art  
711 Nineteenth Street, North  
Birmingham 3, Alabama

Dear Mr. Howard:

I, too, so enjoyed seeing you although next time I hope to see Mrs. Howard as well. We have already checked to have the Zorach "Head of Marathonian" ready for Budworth.

A consignment with all the information regarding price and insurance is being mailed to you.

Sincerely yours

BCH/EK

[D4- 1955]

Dear Edith: It was fine seeing you  
but when are we going to see you in Boston  
the cradle of liberty and Siporin's babies  
for a genuine schmoozy evening with your  
girdle off? How can we talk with all  
those people clinking glasses? Get off  
your schedule once in a while. It's  
hard we know but how we'd enjoy it.  
We'd allow two or three other chosen  
people but no more. So?

What did they do to your leg? I hope  
it wasn't strenuous whatever they did  
and that you're running around the art  
world again as soundly as ever. Thanks  
for the greetings and here are ours with  
a resounding kiss and if a hug resounds  
that too. Shahn sent us a masterpiece  
greeting. He's a clever one. We've been  
inculcating a little chanukah spirit around  
here and our Judy who is quick to get the  
point went by all the christmas trees  
chanting look at all the chanukah trees.  
I swear I didn't coin the term but a smart  
kid seems to come into this world with a  
little previous knowledge. Believe me it  
helps. So far Santa doesn't hold a candle  
to bubbie and zaidie.

Keep well and in touch. All our love.  
Greetings to Senia and Michael.

Miriam

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December 5, 1955

Mr. Allan McNab  
The Society of the Four Arts  
Four Arts Plaza  
Palm Beach, Florida

Dear Allen:

If you will let me know when you would like to have the Downtown Gallery group exhibit in Havana, I can tell you more about the plans in connection with the artists from the South. In other words, I would like to combine my trip to Palm Beach and Havana, instead of making two. After all, I am a poor hard working girl and can't afford the double expense.

As soon as you decide, let me know and I shall write further about the Southern exhibition.

Sincerely yours,

EGR/ek

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November 26, 1955

Mr. John H. Kennedy  
1524 31st Street., N.W.  
Washington 7, D.C.

Dear Mr. Kennedy:

I am so sorry that we have been so slow in sending you a photograph of the Marin watercolor. We had none in our file and the pre-holiday rush has slowed down our photographer. Meanwhile, I can give you the other information. The price of the painting is \$1500, and it might interest you to know that there are very few remaining pictures of the 20's when his popularity commenced.

We can also arrange to ship the pictures to you on approval with no obligations on your part other than the payment of the packing and the shipping charges both ways - or one way if you decide to retain the picture.

Sincerely yours,

EGR/ek

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November 15, 1964

Mr. Porter McGraw  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Dear Porter:

Being a patient character, I allow a three months gap between letters in connection with the Pop Hart print which we obtained for the Museum from Mr. Howard Chase.

I am referring to the colored lithograph "Orchestra at Cockfight", which was under consideration for purchase in connection with the Museum's International Print program. Bill Lieberman advised me that your office handles all purchase orders.

Since this print has been in the Museums possession more than a year and since I am responsible to Mr. Chase, I should be most grateful for word from you.

It was nice seeing you the other day, and I hope your were not shocked to see me with five gay young blades when I should have been at the Gallery promoting American art instead.

Sincerely yours,

EOW:sh

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

[Nov. 23, 1955]

It gives me great pleasure to recommend Mr. Myden for a Guggenheim Fellowship.

I have been greatly impressed with his ideas and with his method of investigation. The theme is very important for consideration at this time of our development and the more profound interest in art generally. Mr. Myden's approach is unusual in this field in that he has had visual experience in the arts as well as his special, technical knowledge. I feel very strongly that the resulting books will be of great value in the art world - to the artists, museum personnel, critics and the new questioning public.

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December 5, 1955

Mr. Gordon M. Smith  
The Buffalo Fine Arts Academy  
Albright Art Gallery  
Buffalo 22, New York

Dear Mr. Smith:

We have been having such great difficulty with shipments, that I decided to write to ask whether it would be possible to send out the Zorach sculpture almost immediately, thus, avoiding the Christmas rush.

Also, could you have four prints of the photograph sent to us together with a bill.

I cannot tell you how grateful I am for your very kind cooperation.

Sincerely yours,

EDGek

Edith Gregor Halpert, Director  
The Downtown Gallery

Nov 17, 1965  
1520 E. English Blvd  
Ann Arbor, Mich.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert,  
Thank you for your letter of Nov. 15.  
Enclosed please find a check for \$15.  
I would appreciate it very much if you  
would send me a print of O'Keeffe

1927 "Autumn Leaves"  
in envelope

Very truly yours

Joseph Otterman

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November 26, 1955

Mr. Edward A. Stackpole, Curator  
Marine Historical Association  
Mystic, Connecticut

Dear Mr. Stackpole:

Several days ago, I acquired a wood carving of what we believe represents a naval officer, and were advised, at the time, that this figure was on exhibition or on approval at the Marine Historical Association for some time.

No doubt, during that period some research was done by your staff. I am writing to ascertain whether you would furnish me with whatever material you may have discovered during the research. There has been some question as to its provenance, that is whether it is American or English. As far as we are concerned, it does not matter as we consider it such an outstanding work of art. However, we shall be grateful for your assistance in the matter.

I do not know whether you are familiar with the fact that the American Folk Art Gallery, which I founded in 1929, is connected with this gallery, and that we made up the Williamsburgh collection and a great many others throughout the country during these many years.

Sincerely yours,

ECH/ek

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November 26, 1955

Mr. Allan McNab  
The Society of the Four Arts  
Four Arts Plaza  
Palm Beach, Florida

Dear Allan:

It sure was good to hear from the prodigal son.

I would adore flying to Havana for the opening, but it sure comes at a bad moment as I have to be in Boston from December 12th to the 14th. However, Havana is so much more tempting at this time of the year than Boston, that I may switch my plane. In which event, I will let you know.

In regard to the exhibition, I shall indeed be very glad to assemble a group of 15 to 20 paintings and sculptures by our old masters, whose names are printed below. In addition, we now have Max Weber who can be included and Charles Demuth, whose work we have been purchasing for a good many years. Would you want me to send you photographs in advance, or will you abide by my antique judgment. In some instances, it may be necessary to borrow a painting since my boys are not very prolific but very popular.

When is your Marin show opening? I saw it only in Boston where it looked magnificent. And, I hope that you too will hang the show combining oils and watercolors, rather than separating the two media, thus making the exhibition appear somewhat monotonous because of the regulation of sizes. So, I should be telling you, after seeing the magnificent displays you have arranged!

And so, my best regards.

Sincerely yours,

EGB/ek

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may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

Mrs Halpert  
The Downtown Gallery  
32 East 51st st  
New York N Y

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

JM  
P.S.  
In the country.

November 23, 1955

Mr. Joseph S. Trovato  
Munson, Williams, Procter Institute  
312-318 Genesee Street  
Utica 4, New York

Dear Mr. Trovato:

Yes, indeed, I remember the original arrangement and we are  
perfectly willing to have the Zerach sculpture The Dancer  
Eating forwarded to the Rochester Memorial Art Gallery  
for the period of February 3-24.

I hope your exhibition is a great success.

My best regards.

Sincerely yours,

Tom/ek

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November 26, 1955

Mrs. Kathryn M. Yochelson  
394 Woodbridge  
Buffalo, New York

Dear Mrs. Yochelson:

I hope that the painting by Ben Shahn arrives in time for your meeting. We rushed it through as promptly as we could and were fortunate to have Badsworth pick it up the day you telephoned.

As you know, we have a long waiting list for the work of Ben Shahn, and we would be grateful for a prompt decision from you. Thank you.

Sincerely yours,

EGB/ek

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Otto Lucien Spaeth  
640 Park Avenue  
New York City

November 23, 1955

My dear Edith:

Elizabeth Navas told me of your suggestion to borrow  
paintings from some of the new collectors whose  
closets are beginning to bulge. I think the first  
step is for us to write a letter to them explaining  
the Federation's service and asking for their coopera-  
tion. I will talk to Tom Messer about this and write  
a letter which I will send along to you as a sample.  
In the meantime would you send us a list of the col-  
lectors you feel we could approach. Many thanks.

Sincerely,

*Eloise*



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V WHITNEY, FOUNDER  
FLORA WHITNEY MILLER, PRESIDENT

HERMON MORE  
*Director*  
LLOYD GOODRICH  
*Associate Director*  
JOHN L. H. BAUR  
*Curator*  
ROSALIND IRVINE  
*Associate Curator*  
MARGARET MCKELLAR  
*Executive Secretary*

November 29, 1955

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We will be delighted to lend Pegasus by William Zorach to the exhibition of his work you are planning to hold from December 27 through January 28.

We will keep the piece on our insurance and will appreciate it if you will let us know a few days in advance when you plan to collect it.

Sincerely yours,

*[Signature]*

Hermon More, Director

HM:mj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

November 23, 1955

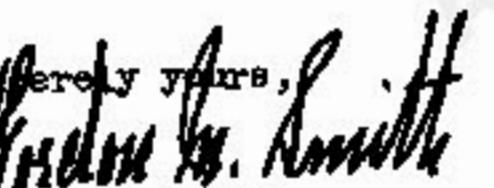
OFFICE OF THE DIRECTOR

Mrs. Edith Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We shall be delighted to lend you our Zorach, Floating Figure, dated 1922, for your exhibition to be held December 27-January 28. If it is agreeable to you, we would like to insure it under our policy and bill you on a pro rata basis for the premium. Because of the Christmas rush, we will plan to ship it on or about the 15th of December so that you will surely have it when you start installing the show. If you think it wise to forward it earlier, please let me know and we will get it off whenever you say.

With best wishes for the success of the exhibition,

Sincerely yours,  
  
Gordon M. Smith  
Director

GMS:eb

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may be published 60 years after the date of sale.

November 17, 1955

Mr. E. P. Richardson, Director  
The Detroit Institute of Arts  
Detroit 2, Michigan

Dear Mr. Richardson:

For your information the current market value of  
the JOHN BROWN SERIES painted by Jacob Lawrence  
in 1940-45 is \$4800. This figure is determined  
by the number of paintings (22) multiplied by a  
minimum value of \$200 each for the smaller panels  
and \$300 each for the larger.

Sincerely yours

E. O. B.  
E. O. B.

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may be published 60 years after the date of sale.

Leo S. Guthman

December 1, 1955

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I received your note today and also the enclosed bill.

Fortunately for me my trip to New York is planned for the 16th, 17th and 18th of January. The Executive Committee meeting I am going down for is being held on the 18th. Do not go to any trouble, but I would enjoy being with you.

In regard to the bill, as I remember, I thought that there had been a reduction in the price of \$50, making the picture \$700. As you remember, there was some discussion about it. Let me know just which is right.

The Society of Contemporary Art had a loan show of its membership at which a ballot was held as to which were the pictures you would most like to own. Believe it or not, my picture CLOISTER WALK won second place. A Braque owned by Mr. and Mrs. Sam Marks received first award and a Juan Gris owned by Marian Steinberg third. Earle Ludgin's Henry Moore--the Block's Vlamynck--a few Picasso's were in the also-ran sections. You can imagine Katherine Kuh's reaction to that. I did get a tremendous kick out of it and received a framed Miro poster as a prize.

Warmest of personal regards.

Fondly,



2629 South Dearborn Street  
Chicago 16, Illinois

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SMITH COLLEGE MUSEUM OF ART  
NORTHAMPTON, MASSACHUSETTS  
2 December 1955

Dear Mrs. Halpert:

Mr. Allan D. Emil has suggested that I write you for information on a painting which he recently gave to the museum.

It is an oil 13 3/8 x 17 1/2 in. by Georgia O'Keeffe known as SQUASH FLOWERS.

Could you tell me when it was painted and whether this title is correct? What are the names of the collectors or dealers who have owned it and when? Has it been exhibited? Would it be possible for you to send us also six photographs of the picture with the bill in duplicate.

Should you be able to add any interesting facts about the history of the painting they would also be appreciated.

1925      sincerely yours,  
*Marie-Germaine Hogan*  
Marie-Germaine Hogan  
Assistant to the Director

19418  
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

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November 26, 1955

Mr. Joseph D. Laverman  
165 Broadway  
New York, N.Y.

Dear Mr. Laverman:

Mr. Solinger called me once again about the Foundation papers and insists that either you turn over the matter to him completely so that he can engage his own accountant or take care of the matter yourself with no further delay. It really is most embarrassing for me and I do wish that I do not have to continue writing follow-up letters to you. Needless to say, I dislike it as much as you do.

What happened in connection with my personal tax? If you are through with all those papers, won't you be good enough to return them. And once again, how about the annual statement which is so long overdue?

Please excuse me for sounding like an L.F. record, but you are asking for it.

Sincerely yours,

ECH/ek

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December 5, 1955

Mrs. Harry L. Bradley  
136 West Greenfield Avenue  
Milwaukee, Wisconsin

Dear Mrs. Bradley:

I have just succeeded in purchasing, what we consider, a very beautiful Feininger and before showing it to anyone would like to send it to you on approval, if you are interested in seeing it. I can include one which you purchased, so that you can judge whether these two would make an appropriate pair.

Since everyone is clamoring for Feiningers, I would appreciate if you would wire your reply.

Sincerely yours,

EOM/ek

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THE CURRIER GALLERY OF ART

192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY  
DIRECTOR

November 30, 1955

Mrs. Edith Halpert  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Herewith the final check for the Sheeler drawing. I am sorry it took so long to complete the account but somehow, I had the feeling that I had paid all but about twenty-five dollars and I was trying to check over my canceled checks for the past year. Apparently, I haven't kept a complete file of these so I am mailing you this check for \$65.00. Will you be kind enough to send me a receipted bill?

I hope to have a chance to talk with you on December 19 about a small exhibition of American drawings that I have in mind for part of January and February. It may be that you will have some suggestions to make and perhaps some practical assistance.

With best regards,

Sincerely,  
*Charles E. Buckley*  
Director

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

HENRY S. DRINKER, VICE PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

RAYMOND T. ENTENMANN, CURATOR OF SCHOOLS

November 14, 1955

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Edith:

I write this letter to you concerning our plans for the Academy's 151st Annual Exhibition. In this year following our big celebration we are, of necessity, engaged in a more modest program. Although we plan ahead to take up again the partly invited and partly professionally juried exhibitions, believing them to be important, this year we will build the show on a different plan. We have asked our distinguished Faculty to collaborate in the making of a list of 50 or 60 American painters and sculptors of unquestioned national reputation from whom we hope to get groups of three to five examples each. We fully realize that in setting this aim we cannot expect the artists as individuals, or you as a dealer, to sacrifice overheavily in your new stock or latest work, although we aim at an exhibition which will definitely reflect the contemporary aspect of each. If the artist works large, that would seem to dictate a group of three, and if the artist works small, perhaps five. We should also wish that the work might not have been seen in Philadelphia before, but that is not an absolute requirement.

The exhibition will be held from January 22 through February 26, 1956, and the collections from the New York area would be made around the first of the year. I speak, then, for the management of the Academy and its Faculty, in asking your good cooperation in helping us with this project by including the work of STUART DAVIS, GEORGIA O'KEEFE, BEN SHAHN, CHARLES SHEELER and WILLIAM ZORACH. I do hope, most sincerely, that this is something in which you will be glad to help, and I will look forward with keen anticipation to your answer. I believe it would be entirely satisfactory for us to make a selection of sculpture through photographs. I would appreciate it very much, then, if you would send several photos of pieces which could be made available so that we could make our selections of three or more in that way. The details concerning the exact choices of paintings - as to whether they will be chosen by you, or the artist, or whether it would be advisable for me to come to New York with at least one member of our Faculty - can all be arranged later.

The organization of this show is not sufficiently different from previous Annuals but that most of our awards and purchase funds will be available as in the past. As a reminder, then, we will have approximately \$6,000 to spend for purchases through the Temple and Gilpin Funds. We will have two gold medals: one for painting, one for sculpture and three \$300. prizes. I thank you for the consideration I know you will give this request.

Sincerely,

Joseph T. Fraser, Jr.  
Director

Mr. George Stampfli

-2-

November 26, 1955

I am referring to these as an additional check so that you might write for them immediately.

#S.1. 8. 13-16. 22. 27. 31-33

Sincerely yours,

ECH/ek  
Inc.

ref to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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Edwin C. Wilson  
3122 P Street, N. W.  
Washington 7, D. C.

December 5, 1955

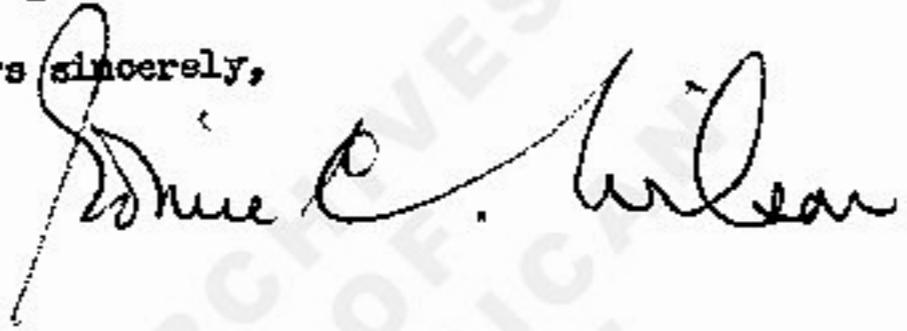
Mrs. Edith G. Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for the advance notice of the Christmas Exhibition. I had hoped to be in New York on November 29, but have been laid up with the flu. If it is possible to get up there while the show is still on, I shall certainly do so. In any case, best wishes for a very successful exhibition.

I am enclosing my cheque for \$95.00 to cover my outstanding balance.

Yours sincerely,



Establishing information regarding sales transactions,  
it is the responsibility of the seller to obtain written permission  
from the artist and purchaser involved. If it cannot be  
determined whether the artist or  
purchaser is living, it can be assumed that the information  
is living. It can be assumed that the information  
published 60 years after the date of sale.

November 23, 1955

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Re: American Primitive Art Exhibition

Dear Mrs. Halpert:

Thank you for your letter of November 14.

First things first: The opening of our Primitives Show is January 6. We do hope that this will not crowd your opening date for the Zorach too much! Perhaps you could take a morning plane down that day.

Lee and I have gone through your book and everything else we have last night. I am enclosing with this letter a list of the things we would like. There are a few unknown quantities left like; which 10 or 12 will we get out of the 15 we applied for from Garbisch, and which Karolik pictures are available.

It is Lee's impression that you would be willing to contact Stephen Clark, the Shelburne Museum and the New York Historical Society yourself. The list Lee made the first time he talked to you seems to have grouped everything in Cooperstown together, - I'm sure that you would know at a glance which is which.

In addition to your lists we are asking directly for the following:

1. The Buffalo Hunter from Santa Barbara.
2. Woodsman Spare That Tree, St. Louis.
3. The Elmer Family, Smith College.
4. A Group of Santos from Colorado Springs.
5. We should like from Karolik in addition to your suggestions: View of Darby, by J. C. Hunting, and View of Sacramento across the Sacramento River by George Turrell. We pray that not all of these are on loan.
6. To the New York Historical Society list we have added: Unknown: Winter Sunday in Norway, Maine, Unknown: Zouaves at Astor House, N. Y. City.

We shall write to Rossiter about Karolik.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

[Dec. 1955]

Mr. Lawrence Mills  
Central College  
Pella, Iowa

Dear Mr. Mills:

Unfortunately when your letter arrived I was ill and have just returned to my desk.

Within a few days a group of drawings will be sent to you for consideration, bearing in mind the artists who interest you and your price limitation. I hope the delay has not been an inconvenience.

Sincerely yours

EDGAR

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 28, 1955

Mr. Frederick S. Wight  
University of California  
Department of Art  
Los Angeles 24, California

Dear Fred:

Thank heavens that the plates are on their way. I have been pestered almost hourly, as the time for printing Christmas cards is running low.

Evidently, I have created a state of utter confusion in regard to Mrs. Markson. I was under the impression that you knew Mrs. Yoland D. Markson of Beverly Hills. She is Joyce's sister-in-law and is evidently an avid collector in your locale and a great admirer of yours. You had better get your women straight, this one is a brunette, and this sentence fits in very well with the third paragraph in your letter.

Although I considered myself an influential big shot, I found that it is a sad mistake. After telephoning Bill Davidson on a weekly schedule, I finally got him to the gallery where he saw the two paintings by your Mother, as well as the kodachromes and photographs. The enclosed letter is self-explanatory. The same holds true in connection with your work. The New York gallery situation has become quite impossible. With the switch to New York as the major art market, the galleries seem to be filled up for years showing the bottom of the barrel, older guys from Paris or the rapidly growing crop of young Italians, leaving a limited number of galleries for the good old U.S.A. I still hope, however, to do something about the situation.

Apropos of nothing, would you let me know how you obtained for the Sheeler Exhibition his Church Street El - to whom have you written for it? I want it for a show I am planning and would like to save time by getting the right name and address.

Sincerely yours,

EGH/ek  
Enc.